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THE
P R O P H E T I C
W R I T I N G S
OF
WILLIAM BLAKE

IN TWO VOLUMES

*EDITED WITH A GENERAL INTRODUCTION
GLOSSARIAL INDEX OF SYMBOLS COMMENTARY AND APPENDICES*

BY

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VOLUME I

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TO
JOHN SAMPSON
AND
OLIVER ELTON

PREFATORY NOTE

THE present edition of Blake's Prophetic writings was undertaken in 1906 at the suggestion of Dr John Sampson and Professor Oliver Elton. It was intended as supplement to the definitive text of the lyrical poems edited for the Clarendon Press in 1905. A number of causes combined to retard progress and it was not till the close of 1912 that the manuscript was sent to the press. When the first proofs were expected, the war came, and subsequently the prohibitive cost of printing and the remoteness of the editors from the centre of things and from each other in widely sundered parts of the Dominions made it seem as if further progress with the work would be difficult, if not impossible. But means were found within the present year to take up the task again and to revise it throughout, that it might be brought into line with the results of recent researches in the Blakean field. Parts have been remodelled and rewritten, and some additions made both to the text and to the critical apparatus, but on the whole the process of revision has not involved any notable readjustment of the conclusions of the earlier investigation. Only here and there a slight modification of emphasis and arrangement has been made.

Our work has stood so long upon the stocks that we cannot now thank some to whom we are deeply indebted for assistance. To members of the Linnell family no longer living we owe it that we had such fullness of opportunity to study the *Four Zoas* manuscript as only the rarest generosity will grant. Through them also we are enabled to reprint the supernumerary Preface to *Europe*. And we have to acknowledge the kindness of the late Mr. B. B. Macgeorge of Glasgow, who allowed us to print from unique

Prefatory Note

copies in his collection the cancelled plates in *America* and *The Book of Urizen*

In dedicating our work to Dr John Sampson and Professor Oliver Elton we would express our sense of peculiar indebtedness to them. If our text has merit, the credit lies largely with Dr Sampson. It was a valuable privilege to be able to enter upon this undertaking under the guidance of him whose Clarendon Press edition of the lyrical poems has set the standard for all similar textual and bibliographical work. Coming to our task with little better than the ordinary notions of editorial responsibility, we were enabled to see what scrupulousness meant in the making-out of a text and the value of carefulness and restraint in the forming and expression of judgements.

We cannot measure what we owe to Professor Elton. Through him in the first place we came to undertake this work, but it is not for that that we would here express our obligation, nor yet for his constant interest in it, nor for our great admiration for the essay on Blake in his *Survey of English Literature*. Rather it is for what we feel has come to us through his teaching and his friendship.

At an early stage in the preparation of our General Introduction we submitted our manuscript of it to the judgement of Professor Alexander Mair, to our great advantage. He has since overlooked the proof-sheets. This does not identify him in any way with its substance or form, but his opinion has been of notable service to us. Mr Geoffrey I. Keynes has throughout given us most liberal assistance. He has communicated to us without reserve his many valuable Blakean discoveries. Through him we came to the knowledge of and secured permission to include in our text the unique pages in Mr. B. B. Macgeorge's collection. We are obliged to him and to his publishers of the Nonesuch Press for leave to print the newly discovered plate of *Milton*, the extract from the final section

Prefatory Note

of *The Everlasting Gospel* that we quote in our General Introduction, and reliable texts of the Additions to the Catalogue and the Advertizement Our knowledge of the contents and arrangement of the fourth copy of *Milton* comes through him, and his Bibliography has been as indispensable to us as it must be to all students of Blake. The crowning favour was to allow us to reproduce from originals in his possession facsimiles of *The Ghost of Abel* and the *Laocoön* engraving, the latter the unique copy We have also to thank Mr. H M Lydenberg, Reference Librarian to the New York Public Library, and Mr V. H. Paltsits of the same institution, for most patient and painstaking replies to a long series of letters of inquiry concerning the Beckford copy of *Milton* and for photographs therefrom We would also express our indebtedness to Mr. Leslie E Bliss, Acting Librarian of the Henry E Huntington Library, California, for information concerning the Butts copy of *Milton* Mr S Foster Damon has unreservedly placed at our service his unmatched knowledge of the recently rediscovered Windus *Milton*, to the owner of which we are also obliged for enlightenment on points of text and arrangement Mr Sydney C Cockerell, the Director, has helped us in matters referred to him in connexion with the copy of *Jerusalem* in the Fitzwilliam Museum, Cambridge

Finally, we would acknowledge most gratefully the assistance of the Clarendon Press That the Delegates should accept our work for publication was much, but we would also express our sense of obligation to the staff of the Press whose wisdom and experience in the technical processes of publication have at every stage been set freely and unobtrusively at our service

D. J. S.

J. P. R. W.

August 1925.

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II.	<i>The Four Zoas</i> Night I, page 1	<i>facing p. 146</i>
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VOLUME II

I	<i>Laocoon</i>	<i>Frontispiece</i> (From the unique copy in the possession of Geoffrey L. Keynes, Esq)
II and III	Prospectus for Blake's Exhibition of Pictures two plates	<i>facing p. 302</i> (From the copy in the Bodleian Library)
IV	Title-page to <i>The Descriptive Catalogue</i> (From the copy in the British Museum Print-Room)	<i>page 303</i>

TABLE OF ABBREVIATIONS

Advertisement	'Advertizement' to Blake's <i>Canterbury Pilgrims</i> , written dispersedly in the <i>Rossetti Manuscript</i> , pp 1-67
Apology	An Apology for the Bible, in a series of letters addressed to Thomas Paine By R Watson, D D, F R S, Bishop of Landaff 1797 Blake's marginalia are printed for the first time in Keynes's <i>Bibliography</i> , pp 423-438
B A	The Book of Ahania Lambeth Printed by W Blake 1795
B L	The Book of Los Lambeth Printed by W Blake 1795
B U	The Book of Urizen Lambeth Printed by Will Blake 1794
C R	Henry Crabb Robinson <i>Diary, Letters and Reminiscences</i> . The references in the present edition are to A Symonds's collation from the original manuscript in his 'William Blake' See below under S
Cat 1810	For the year 1810 Additions to Blake's Catalogue of Pictures, &c Written dispersedly through the latter portion of the <i>Rossetti Manuscript</i> , pp 68-end
Clar Press	The Poetical Works of William Blake by John Sampson Oxford at the Clarendon Press 1905
D C	A Descriptive Catalogue of Pictures, Poetical and Historical Inventions, Painted by William Blake in Water Colours, being the Ancient Method of Fresco Painting Restored and Drawings, for Public Inspection, and for Sale by Private Contract, London 1809
E G	The Everlasting Gospel
E Y	The Works of William Blake Poetic, Symbolic, and Critical Edited with Lithographs and a Memoir and Interpretation by Edwin John Ellis and William Butler Yeats 3 volumes 1893
I Z	The Four Zoas The torments of Love and Jealousy in The Death and Judgement of Albion the Ancient Man by William Blake 1797
G A	The Ghost of Abel A Revelation In the Visions of Jehovah Seen by William Blake 1822
G L K	A Bibliography of William Blake, by Geoffrey Keynes New York The Grolier Club of New York 1921
J	Jerusalem The Emanation of The Giant Albion 1804 Printed by W Blake, Sth Molton St
Lavater	Aphorisms on Man Translated from the Original Manuscript of the Rev John Caspar Lavater 1788 Blake's marginalia
M	Milton, a Poem in 2 Books The Author & Printer W Blake 1804

Table of Abbreviations

M H H	The Marriage of Heaven and Hell n d about 1790
N N R	There is No Natural Religion n d about 1790 Two series (a) and (b)
R	The Letters of William Blake together with a Life by Frederick Tatham, edited by Archibald G B Russell London 1906
R N	The Works of Sir Joshua Reynolds, Knight The Second Edition Corrected London 1798 3 volumes Blake's marginalia
S	William Blake, by Arthur Symonds 1907 See above under C R
Siris	Siris A Chain of Philosophical Reflexions and Inquiries Concerning the Virtues of Tar Water And divers other Subjects connected together and arising one from another. Blake's annotations to Bishop Berkeley's book are printed for the first time in Keynes's <i>Bibliography</i>
S Los	The Song of Los Lambeth Printed by W Blake 1795
S Lib.	A Song of Liberty n d about 1790
Swinburne	William Blake A Critical Essay by Algernon Charles Swinburne A new edition 1906
V D A	Visions of the Daughters of Albion Printed by Willm Blake 1793

THERE IS NO NATURAL RELIGION

and

ALL RELIGIONS ARE ONE

INTRODUCTORY NOTE

BLAKE appears to have engraved three series of plates, containing axioms, or 'principles', as he calls them, dealing with the nature, the source, and the validity of man's metaphysical and ethical ideas. Mr Geoffrey L. Keynes in the section of his bibliography of Blake dealing with this work, the proofs of which he permitted the present editors to examine, gives particulars of nine copies, all of which are imperfect and differ both in the number and in the arrangement of the plates. Therefore, in the absence of any authoritative statement of Blake's intention, all attempts to arrange the plates in order must necessarily be conjectural, the clues being found in the numbers engraved above the different axioms, the peculiarities of script or pictorial design, and such traces of logical sequence as can be detected among these scattered affirmations.

All the available material is found in three collections of plates.

A The copy in the Print-room of the British Museum, consisting of eleven plates, several of which are obviously wrongly placed. This is the set produced, but in a revised order, in the Ellis and Yeats facsimile.

Retaining the order of the Print-room copy, the plates are

(1) The Argument. Man has no notion of inoral fitness but from Education. Naturally he is only a natural organ subject to Sense.

(2) I. Man's perceptions are not bounded by organs of perception. he perceives more than sense (tho' ever so acute) can discover.

(3) II. Man by his reasoning power can only compare and judge of what he has already perceiv'd.

(4) III. From a perception of only 3 senses or 3 elements none could deduce a fourth or fifth.

(5) IV. None could have other than natural or organic thoughts if he had none but organic perceptions.

(6) V. Man's desires are limited by his perceptions. none can desire what he has not perceiv'd.

(7) VI. The desires & perceptions of man untaught by anything but organs of sense must be limited to objects of sense.

(8) I. Man cannot naturally Perceive but through his natural or bodily organs.

(9) II. Reason, or the ratio of all we have known, is not the same that it shall be when we know more.

(10) Therefore God becomes as we are, that we may be as he is.

(11) [Frontispiece; with imprint in reverse, and almost obliterated in the colouring of the design], The Author & Printer W. Blake.

B Seven loose plates that came into the possession of Mr William

There is no Natural Religion and

Muir in 1886 By joining them with the preceding set, and rearranging the whole, he made in his coloured facsimile the first effective attempt towards establishing the plates in their right order All the plates, except the conclusion (17) which is in a similar hand to numbers (3), (4), (5), (6), (7), and (8), are engraved in the same bold script as numbers (2) and (9) in the Print-room series

(12) [Title-page, printed in monotone] ALL RELIGIONS are ONE

(13) IV The bounded is loathed by its possessor The same dull round, even of a univer[s]e would soon become a mill with complicated wheels

(14) V If the many became the same as the few when possess'd, More More is the cry of a mistaken soul less than All cannot satisfy Man

(15) VI If any could desire what he is incapable of possessing despair must be his eternal lot

(16) VII The desire of Man being Infinite the possession is Infinite & himself Infinite.

(17) Conclusion If it were not for the Poetic or Prophetic character the Philosophic and Experimental would soon be the ratio of all things & stand still unable to do other than repeat the same dull round over again

(18) Application He who sees the Infinite in all things sees God He who sees the Ratio only sees himself only

C Ten plates in monotone, originally in the possession of John Linnell There is a title-page 'THERE IS NO NATURAL RELIGION', a frontispiece 'The Voice of one crying in the Wilderness', an argument, and seven plates containing seven numbered 'Principles' With the exception of the title-page none of the plates of this series is found in any other, and with the same exception the series seems to be complete and in order It is therefore unnecessary to give the contents of the plates at this point

The question of title-pages to these tractates is a curious one Only three are known, the two mentioned above, and another, identical with that found in the Linnell series, added to an imperfect series by the owner, Frederick Locker-Lampson in 1878 There can be little doubt that the title-page found in the set B, 'All Religions are One', accurately defines the scope of the argument of the Linnell series and is therefore the correct title-plate of that series The title-page, 'There is no Natural Religion', found with the Linnell plates can with equal certainty be taken as belonging to the other two collections

From their substance it might be possible to regard plates (2) and (9) of the British Museum series as intended to supersede (8) and (3), as fuller and less ambiguous statements of the 'principles' they displace But against this must be put the evidence of the script in (2) and (9) which, differing greatly from that of the other plates of the series, closely resembles that of the Muir group They are therefore taken in this edition as the first and second 'principles' of the Muir series, the third principle of which has not yet come to light

The script of plate (10) is similar in character to, though larger and less even than that of (1), but is unlike that of any other plate It is not obviously related in substance to the 'Argument' or to the ideas on plates (3) to (10) Plate (17) is connected by the nature of

All Religions are One

its thesis with *All Religions are One*, Principles I—VI, but the character of its script would link it with plates (3) to (8). Plate (10) is indirectly an application of the statement on plate (17). We would therefore conclude that (17) and (9) follow in that order after (7). So to arrange the plates is to ignore what significance may lie in the fact that the phrases 'Ratio of all things' and 'same dull round' occur in (9) and (13), and nowhere else in either of the N N R series. But if, as seems probable, both sets of Principles were composed at about the same time, evidence that rests on similarity of engraved script is of the less validity.

Plate (18) is difficult to place satisfactorily. On grounds of substance we incline to regard it as the conclusion to the series [b].

The present edition differs from the Oxford edition of Blake both in its placing of plate (10) and in dividing the plates (1) to (18) into two distinct tractates. If, however, it be conceded that they are one and not two, plate (10) could well be taken as embodying the conclusion of the whole matter. But in our view, Blake seems rather to offer alternative arguments that reach the same conclusion on similar premisses.

Series [b] lacks Principle III, and it may have had at one time a conclusion of its own, analogous to (10) in series [a].

The title-page to series [a] is regarded as equally suited to series [b].

There is no direct indication of the date of any of these tractates, but there appears to be no doubt of the rightness of the conclusion arrived at independently by Mr A G B Russell (*The Engravings of William Blake*, p. 205 note) and by Dr Sampson in *Blake's Poetical Works*, Oxford edition (Bibliographical Introduction, p. xxviii), that these tractates are 'Blake's Original Stereotype' assigned to the year 1788 in the colophon to *The Ghost of Abel*.

T H E R E
is
N O
N A T U R A L
R E L I G I O N

[a]

The Argument

Man has no notion of moral fitness but from Education.
Naturally he is only a natural organ subject to Sense.

I

Man cannot naturally Percieve but through his natural
or bodily organs

II

Man by his reasoning power can only compare & judge of
what he has already perciev'd

III

From a perception of only 3 senses or 3 elements none
could deduce a fourth or fifth

IV

None could have other than natural or organic thoughts
if he had none but organic perceptions

V

Man's desires are limited by his perceptions none can
desire what he has not perciev'd

VI

The desires & perceptions of man, untaught by any thing
but organs of sense, must be limited to objects of sense

Conclusion

If it were not for the Poetic or Prophetic character, the
Philosophic & Experimental would soon be at the ratio of all
things, and stand still, unable to do other than repeat the same
dull round over again

Therefore

God becomes as we are, that we may be as he is.

T H E R E
is
' N O
N A T U R A L
R E L I G I O N

[b]

I

Man's perceptions are not bounded by organs of perception ·
he perceives more than sense (tho' ever so acute) can discover.

II

Reason, or the ratio of all we have already known, is not
the same that it shall be when we know more.

III

[Missing]

IV

The bounded is loathed by its possessor. The same dull
round, even of a univer[s]e, would soon become a mill with
complicated wheels

V

If the many become the same as the few, when possess'd,
More! More! is the cry of a mistaken soul less than All
cannot satisfy Man

VI

If any could desire what he is incapable of possessing,
despair must be his eternal lot.

VII

The desire of Man being Infinite, the possession is Infinite,
& himself Infinite.

Application

He who sees the Infinite in all things sees God. He who
sees the Ratio only, sees himself only

ALL
RELIGIONS
are
ONE

The Voice of one crying in the Wilderness.

The Argument

As the true method of knowledge is experiment, the true faculty of knowing must be the faculty which experiences This faculty I treat of

Principle 1st.

That the Poetic Genius is the true Man, and that the body or outward form of Man is derived from the Poetic Genius Likewise that the forms of all things are derived from their Genius, which by the Ancients was call'd an Angel & Spirit & Demon.

Principle 2^d.

As all men are alike in outward form, So (and with the same infinite variety) all are alike in the Poetic Genius

Principle 3^d

No man can think, write, or speak from his heart, but he must intend truth. Thus all sects of Philosophy are from the Poetic Genius, adapted to the weaknesses of every individual

Principle 4th

As none by traveling over known lands can find out the unknown, So, from already acquired knowledge, Man could not acquire more, therefore an universal Poetic Genius exists.

Principle 5th

The Religions of all Nations are derived from each Nation's different reception of the Poetic Genius, which is every where call'd the Spirit of Prophecy.

All Religions are One

Principle 6th.

The Jewish & Christian Testaments are An original derivation from the Poetic Genius: this is necessary from the confined nature of bodily sensation.

Principle 7th.

As all men are alike (tho' infinitely various) So all Religions
& as all similars have one source,
The true Man is the source, he being the Poetic Genius

THE MARRIAGE OF HEAVEN AND HELL

INTRODUCTORY NOTE

Collation title-page 1 plate, The Argument 1 plate, text 22 plates, 24 plates relief-engraving, about 6×4 inches The Grolier Catalogue describes a copy with a slightly different arrangement of the plates, but this is of little importance since there appears to be no strict sequence in the detached notes and 'visions' that go to make up the book The small three-page *Song of Liberty* is sometimes bound up with the *Marriage*, but since it also occurs separately, and is in subject-matter more closely related to the later 'prophecy' *America*, it has here been printed by itself

The *Argument* stands apart from the rest of the work in that it is written in irregular unrhymed verse Its crabbed lines state only one of the many themes of the work, namely that in this era the characteristic quality of the expression of virtue is 'rage', of evil 'mild humility' A short prose rendering of the allegory might run 'The just man, once meek, followed the path that leads to death, finding the rose of joy among the thorns of life, and sweetness in wild places, moving among the contraries without which 'there is no progression' (M H H, p 3) Effort finally made the way of life easy, to be, as it were, a path among trees, beside rivers and springs, till even the horror of death was lost in the wonder of life springing from death (cp *Thel*, *passim*, especially II, ll 21-27) But the villain, envying his placid career, hypocritically assumed the meekness of the virtuous man, who, driven once more into "'barren climes" is compelled by his environment to put off meekness and assume rage' In the terms of the *Marriage* the wicked man becomes an 'Angel', the just man a 'Devil'

This paradox, which for Blake is not merely verbal, is much more intelligibly repeated in the *Marriage*, and, in fact, is the substance of Blake's early criticism of conventional moral codes, namely that they engender all forms of deceit and fraud, that they are essentially 'slave-moralities' rating the compliance of the weak and cunning above the 'honest independence' of the strong, that their quality is negation, and their effect sterility Hence the just man is constrained to become a rebel in order to preserve his spiritual integrity In the splendid vigour of the book the limit suggested in the *Argument* is transcended, and the criticism is carried over, not, however, in any systematic manner, from conventional morality into the region of conventional ideas of reality and knowledge Incidentally, too, the book gives comparatively straightforward, though incomplete, statements of Blake's own position on these matters Its directness, and the absence of the perplexing symbolism that darkens the later mystical writings make the *Marriage* of great value as a basis for the exposition of Blake's earlier doctrines and for the definition of his symbols It has been freely used in the

The Marriage of Heaven and Hell

General Introduction to the present edition, and most of its important points are discussed there

To the main matters of the book is added a brief satirically barbed criticism of Swedenborg. In adapting Swedenborg's title *De Caelo et Inferno* to his purpose by adding the significant term 'Marriage' Blake virtually defines one of the chief reasons for his dissent. Swedenborg adopts the normal view that evil is to be eliminated in the interest of good, whereas Blake regards them as the 'Contraries' that are necessary to 'progression'. The moralist sees Heaven and Hell divided by an impassable gulf, to Blake they are complementary, 'Hell is opened to Heaven' (J 77 34). That the *Marriage* owed its immediate impulse to Blake's antipathy towards the doctrines of Swedenborg is suggested by the satirical reference in the opening lines. In the more explicit indictment on pp 20-21 Swedenborg is charged with spiritual pride, and his works are set down as mere compilations such as 'any man of mechanical talents' might produce by thousands from the works of mystics and poets. Again in the most vigorous of the 'Memorable Fancies' which parody Swedenborg's 'Memorable Relations', Blake uses that writer's volumes to enable him to sink from 'the glorious clime' above the earth's shadow into 'the void between Saturn and the fixed stars', the place of the moralists, the Angels 'who filled with a confident insolence sprouting from systematic reasoning' 'speak of themselves as the only wise'. Swedenborg's conceit made him fit company for Angels', whereas Blake's 'particular friend' was an Angel converted to Devildom.

Blake's estimate of Swedenborg was not always so contemptuous. Crabb Robinson records one of his utterances: 'Incidentally Swedenborg was mentioned—he [Blake] declared him to be a divine teacher, he had done and would do much good yet he did wrong in trying to explain to Reason what it could not comprehend. But though the good is admitted, the essential matter of Blake's criticism is maintained, as it is also in *Milton* p 20 ll 46 foll. Such symbols as Blake derived from Swedenborg he modified or transformed with complete freedom.¹

The *Proverbs of Hell* restate in aphoristic form the cardinal doctrines of the Devil's party. They deny the religious sanction of morality by denying the value of the restraint that is practised in obedience to external authority including the authority of a transcendent deity, and condemn as futile prayer and all religious observances. On the positive side they affirm the value of enthusiasm, and of desire and passion carried to the degree conventionally condemned as excess. The *Proverbs* are of very unequal value, but the best are notable exercises in a difficult literary kind.

Next to the lyrical poems the *Marriage* is perhaps the most widely read of Blake's writings. The reasons for this are not difficult to discover: it has won its place, not so much by virtue of its comparative lucidity—it still remains a difficult book in parts—as because

¹ The quality of Blake's criticism of Swedenborg is remarkable, if it be true that at Easter 1789 he and his wife subscribed to a statement affirming a belief that the doctrines taught in the writings of Swedenborg were revealed truths, and proposing the establishment of the New Jerusalem Church as a separate organization (see *The Quest*, vol. xi, No. 1, October 1919, 'Blake and Swedenborg', by H. N. Morris).

The Marriage of Heaven and Hell

of the freshness and independence of its outlook. Its doctrines would have raised a mighty commotion in sober eighteenth-century households, if by a miracle it had gained access to them, and even now, when heterodoxies have ceased to startle, it can disturb dust in those chambers of the mind where easy generalities lie stored. And again Blake shows himself to be no mean satirist, though he has also to answer for such heinous offences as the *Island in the Moon*. But in the *Marriage* his satire has not vigour merely, but a daring imagination not easily matched. It is difficult to forbear quoting from the *Critical Essay* the whole of Swinburne's tremendous rhapsody. His magnificent praise demands qualification only in respect to the judgment that Blake's book is 'as perfect as his most faultless song'; for unity of final effect is precisely what the book fails to achieve.

Mr G. L. Keynes notes [Bibliography, p. 151] a single detached copy of plate 11 whereon Blake has written

Death & Hell
Teem with Life

'Death & Hell' are used in their 'Angelical' 'Life' in its 'Devilish' connotation.

The following catchwords occur in this book

p 5	-ah	p 12	would	p 21	one
„ 6	ro-	„ 17	root	„ 22	great
„ 8	The	„ 18	us	„ 23	-pulse
„ 9	The	„ 19	num		

THE
MARRIAGE
of
HEAVEN
and
HELL

[2]

The Argument

RINTRAH roars & shakes his fires in the burden'd air ,
Hungry clouds swag on the deep

Once meek, and in a perilous path,
The just man kept his course along
The vale of death. 5
Roses are planted where thorns grow,
And on the barren heath
Sing the honey bees

Then the perilous path was planted,
And a river and a spring 10
On every cliff and tomb ,
And on the bleached bones
Red clay brought forth ,

Till the villain left the paths of ease,
To walk in perilous paths and drive 15
The just man into barren climes

Now the sneaking serpent walks
In mild humility,
And the just man rages in the wilds
Where lions roam 20

Rintrah roars & shakes his fires in the burden'd air ,
Hungry clouds swag on the deep 22

The Argument See Introduction. The verses are suggested by Isa xxxv, but the theme suffers a characteristic inversion

1 This is the first mention of Rintrah. He is constantly represented in the Lambeth books as a daemon of wrath and fury, and appears in *Europe* and *Africa* among the sons of Los and Enitharmon, 'by their hands Urizen imposes his Laws and Religions on man'. The significance of the symbol in the present passage is obscure, though a somewhat similar passage (*Europe*, ll 127-130) may throw some light on it. There Rintrah helps to frustrate a premature attempt to overthrow the power of Urizen, the symbol of repression. So in the present passage Rintrah may represent the malignity that figures as morality in the scheme of the 'Angel', the 'villain' of the Argument.

5] *The Marriage of Heaven and Hell*

- [3] As a new heaven is begun, and it is now thirty-three¹ years since its advent, the Eternal Hell revives. And lo! Swedenborg is the Angel sitting at the tomb; his writings are the linen clothes folded up. Now is the dominion of Edom, & the return of Adam into Paradise. see Isaiah xxxiv. & xxxv. Chap.²

Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence

From these contraries spring what the religious call Good & Evil. Good is the passive that obeys Reason. Evil is the active springing from Energy

Good is Heaven. Evil is Hell

- [4] The voice of the
Devil

ALL Bibles or sacred codes have been the causes of the following Errors³

1. That Man has two real existing principles, Viz a Body & a Soul

2 That Energy, call'd Evil, is alone from the Body, & that Reason, call'd Good, is alone from the Soul

3 That God will torment Man in Eternity for following his Energies

But the following Contraries to these are True

1 Man has no Body distinct from his Soul, for that call'd Body is a portion of Soul discern'd by the five Senses, the chief inlets of Soul in this age

2 Energy is the only life and is from the Body, and Reason is the bound or outward circumference of Energy

3. Energy is Eternal Delight.

- [5] Those who restrain desire, do so because theirs is weak

¹ Swedenborg had foretold the advent in 1757 of a 'New Heaven', the similarity of which to the orthodox hope of 'an Eternal life' in an allegorical abode where existence hath never come' (*Europe*, II 38, 39) prompts the satirical suggestion that the spirit of revolt that had manifested itself during the thirty-three years following this date must mark the revival of 'the Eternal Hell', its 'Contrary'. The reference to the Swedenborgian prophecy fixes 1790 as the date of the composition of this work

² Read in their 'infernal or diabolical sense' as revolutionary documents these chapters forecast the overthrow of all authority and the attainment of joy and gladness accompanied by the cleansing of the doors of perception (M H H, p 14 cp Isa xxxv 5-7)

³ For a similar condemnation of 'Bibles or sacred Codes' see *Africa*, II 10-35

The Marriage of Heaven and Hell [5-

enough to be restrained,¹ and the restrainer, or reason, usurps its place & governs the unwilling.

And being restrain'd, it by degrees becomes passive, till it is only the shadow of desire.

The history of this is written in *Paradise Lost*,² & the Governor, or Reason, is call'd Messiah.

And the original Archangel, or possessor of the command of the heavenly host, is call'd the Devil or Satan, and his children are call'd Sin & Death

But in the Book of Job Milton's Messiah is call'd Satan

For this history has been adopted by both parties.

It indeed appear'd to Reason as if Desire was cast out, but [6] the Devil's account is, that the Mess/iah fell, & formed a heaven of what he stole from the Abyss

This is shewn in the Gospel, wherc he prays to the Father to send the comforter, or Desire, that Reason may have Ideas to build on, the Jehovah of the Bible being no other than he³
. who dwells in flaming fire

Know that after Christ's death, he became Jehovah

But in Milton, the Father is Destiny, the Son a Ratio of the five senses, & the Holy-ghost Vacuum¹

Note The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet and of the Devil's party without knowing it

A Memorable Fancy

As I was walking among the fires of hell, delighted with the enjoyments of Genius, which to Angels look like torment and insanity, I collected some of their Proverbs, thinking that, as the sayings used in a nation mark its character, so the Proverbs of Hell shew the nature of Infernal wisdom better than any description of buildings or garments

When I came home, on the abyss of the five senses, where a flat sided steep frowns over the present world, I saw a mighty Devil, folded in black clouds, hovering on the sides of the

¹ Cp R N, p 180 'He who Can be bound down is No Genius. Genius cannot be Bound It may be Rendered Indignant or Outrageous, "Oppression makes the Wise Man Mad"', Solomon' [Eccles vii 7]

² Blake consistently rejects Milton's theodicy, and here interprets *Paradise Lost* as a perversion of truth to justify the fallacies of 'natural religion', so that the triumph of God over Satan in the Miltonic account is identified with the disastrous ascendancy of restrictive morality over man's fruitful and creative impulses See *Milton*, Introduction

³ he] hiatus in Blake's autotype, apparently an erasure

8] *The Marriage of Heaven and Hell*

- [7] rock : with cor/roding fires he wrote the following sentence,
now percieved by the minds of men, & read by them on earth .
' How do you know but ev'ry Bird that cuts the airy way,
Is an immense world of delight, clos'd by your senses five?' ¹

Proverbs of Hell

IN seed time learn , in harvest teach ; in winter enjoy.
Drive your cart and your plow over the bones of the dead
The road of excess leads to the palace of wisdom.
Prudence is a rich ugly old maid courted by Incapacity.
He who desires but acts not, breeds pestilence
The cut worm forgives the plow ²
Dip him in the river who loves water.
A fool sees not the same tree that a wise man sees ³
He whose face gives no light shall never become a star
Eternity is in love with the productions of time
The busy bee has no time for sorrow
The hours of folly are measur'd by the clock ; but of
wisdom no clock can measure
All wholsom food is caught without a net or a trap
Bring out number, weight & measure in a year of dearth.
No bird soars too high, if he soars with his own wings.
A dead body revenges not injuries
The most sublime act is to set another before you
If the fool would persist in his folly he would become wise.
Folly is the cloke of knavery.
Shame is Pride's cloke

- [8] Prisons are built with stones of Law, Brothels with bricks
of Religion
The pride of the peacock is the glory of God.
The lust of the goat is the bounty of God.
The wrath of the lion is the wisdom of God
The nakedness of woman is the work of God

¹ Cp V D A , ll 99-104 Cp Chatterton, *The Dethe of Syr Charles Bawdin*, ll 133-136 'How dydd I know that ev'ry darte/That cutte the arie waie/Myghte nott fynde passage toe my harte/And close myne eyes for aie ?'

² A rejected stanza in 'The Fly' [S E, Clar Press, p 109] has the same phrase 'The cut worm/Forgives the plow,/And sighs in peace/And so do thou' In the proverb Blake stigmatizes the weakness that would make its cowardice a virtue Cp Proverb 16

³ Cp letter to Dr Trusler, 23rd August 1799 'I know that this world is a world of imagination and vision I see every thing I paint in this world, but every body does not see alike The tree which moves some to tears of joy is in the eyes of others only a green thing which stands in the way' Cf also Proverb 27 below

The Marriage of Heaven and Hell [8-

Excess of sorrow laughs. Excess of joy weeps.
The roaring of lions, the howling of wolves, the raging of
the stormy sea, and the destructive sword are portions
of eternity too great for the eye of man
The fox condemns the trap, not himself
Joys impregnate Sorrows bring forth
Let man wear the fell of the lion, woman the fleece of the
sheep
The bird a nest, the spider a web, man friendship.
The selfish smiling fool & the sullen frowning fool shall be
both thought wise, that they may be a rod.
What is now proved was once only imagin'd
The rat, the mouse, the fox, the rabbit watch the roots, the
lion, the tyger, the horse, the elephant watch the fruits.
The cistern contains, the fountain overflows
One thought fills immensity
Always be ready to speak your mind, and a base man will
avoid you.

- Every thing possible to be believ'd is an image of truth
The eagle never lost so much time as when he submitted
to learn of the crow
- [9] The fox provides for himself, but God provides for the
lion
Think in the morning Act in the noon Eat in the evening
Sleep in the Night ¹
He who has suffer'd you to impose on him knows you
As the plow follows words, so God rewards prayers ²
The tygers of wrath are wiser than the horses of instruction
Expect poison from the standing water
You never know what is enough, unless you know what is
more than enough
Listen to the fool's reproach it is a kingly title
The eyes of fire, the nostrils of air, the mouth of water,
the beard of earth
The weak in courage is strong in cunning
The apple tree never asks the beech how he shall grow, nor
the lion the horse how he shall take his prey
The thankful reciever bears a plentiful harvest.
If others had not been foolish, we should be so
The soul of sweet delight can never be defil'd ³
When thou seest an Eagle, thou seest a portion of Genius
lift up thy head ¹

¹ Cp Proverb 1

² Cp *America* 1 72

³ Cp Proverbs 59 and 60

11] *The Marriage of Heaven and Hell*

- As the catterpillar chooses the fairest leaves to lay her
eggs on, so the priest lays his curse on the fairest joys.¹
To create a little flower is the labour of ages.
Damn braces. Bless relaxes.
The best wine is the oldest, the best water the newest.
Prayers plow not ! Praises reap not !
Joys laugh not ! Sorrows weep not !
10] The head Sublime, the heart Pathos, the genitals Beauty,
the hands & feet Proportion.
As the air to a bird or the sea to a fish, so is contempt to
the contemptible
The crow wish'd every thing was black, the owl that every
thing was white
Exuberance is Beauty.
If the lion was advised by the fox, he would be cunning.
Improve[me]nt makes strait roads, but the crooked roads
without Improvement are roads of Genius.
Sooner murder an infant in its cradle than nurse unacted
desires
Where man is not, nature is barren
Truth can never be told so as to be understood, and not
be believ'd.
Enough or Too much

- 11] The ancient Poets animated all sensible objects with Gods
or Geniuses, calling them by the names and adorning them
with the properties of woods, rivers, mountains, lakes, cities,
nations, and whatever their enlarged & numerous senses
could perceive

And particularly they studied the genius of each city
& country, placing it under its mental deity

Till a system was formed, which some took advantage of,
& enslav'd the vulgar by attempting to realize or abstract the
mental deities from their objects thus began Priesthood,

Choosing forms of worship from poetic tales.

And at length they pronounc'd that the Gods had order'd
such things

Thus men forgot that All deities reside in the human breast ²

¹ The priest in the Lambeth books is the agent of moral and mental
enslavement Cp *Songs of Experience*, 'The Little Vagabond', 'A little Boy
Lost' and particularly 'The Garden of Love' (Rossetti MS, Clar Press,
p 127, quoted, *Europe*, II 131-137 note) Cp also M H H, p 11, *passim*

² A later development of this doctrine appears in J. 71 17-19

in your own Bosom you bear your Heaven
And Earth, & all you behold, tho' it appears Without, it is Within
In your Imagination, of which this World of Mortality is but a Shadow

The Marriage of Heaven and Hell [12-

[12]

A Memorable Fancy

THE Prophets Isaiah and Ezekiel dined with me, and I asked them how they dared so roundly to assert that God spoke to them; and whether they did not think at the time that they would be misunderstood, & so be the cause of imposition

Isaiah answer'd. 'I saw no God, nor heard any, in a finite organical perception, but my senses discover'd the infinite in every thing, and as I was then perswaded, & remain confirm'd, that the voice of honest indignation is the voice of God, I cared not for consequences, but wrote'

Then I asked 'does a firm perswasion that a thing is so, make it so?'

He replied 'All poets believe that it does, & in ages of imagination this firm perswasion removed mountains, but many are not capable of a firm perswasion of any thing'

Then Ezekiel said 'The philosophy of the east taught the first principles of human perception¹ Some nations held one principle for the origin, & some another, we of Israel taught that the Poetic Genius² (as you now call it) was the first principle, and all the others merely derivative, which was the cause of our despising the Priests & Philosophers of other [13] countries, and prophecying that all Gods/would at last be proved to originate in ours & to be the tributaries of the Poetic Genius It was this that our great poet, King David, desired so fervently & invokes so pathetically, saying, by this he conquers enemies & governs kingdoms and we so loved our God, that we cursed in his name all the deities of surrounding nations, and asserted that they had rebelled From these opinions the vulgar came to think that all nations would at last be subject to the jews'

'This,' said he, 'like all firm perswasions, is come to pass; for all nations believe the jews' code and worship the jews' god, and what greater subjection can be?'

I heard this with some wonder, & must confess my own conviction After dinner, I ask'd Isaiah to favour the world with his lost works, he said none of equal value was lost Ezekiel said the same of his³

¹ Cp *Africa*, II 10 35

² *All Religions are One*, principle 5 'The Religions of all Nations are derived from each Nation's different reception of the Poetic Genius, which is everywhere call'd the Spirit of Prophecy'

³ Cp 2 Chron xxvi 22 and xxxii 32 A passage in Josephus, *Antiq* x 5, § 1, ascribes to Ezekiel two books dealing with the Babylonian captivity The source of Blake's knowledge of this is unknown

15] *The Marriage of Heaven and Hell*

I also asked Isaiah what made him go naked and barefoot three years.¹ he answer'd: 'the same that made our friend Diogenes the Grecian.'

I then asked Ezekiel why he eat dung, & lay so long on his right & left side.² He answer'd. 'the desire of raising other men into a perception of the infinite. This the North American tribes practise, & is he honest who resists his genius or conscience only for the sake of present ease or gratification?'³

- 14] The ancient tradition that the world will be consumed in fire at the end of six thousand years is true, as I have heard from Hell

For the cherub with his flaming sword is hereby commanded to leave his guard at [the] tree of life, and when he does, the whole creation will be consumed and appear infinite and holy, whereas it now appears finite & corrupt.⁴

This will come to pass by an improvement of sensual enjoyment

But first the notion that man has a body distinct from his soul is to be expunged, this I shall do by printing in the infernal method by corrosives, which in Hell are salutary and medicinal, melting apparent surfaces away, and displaying the infinite which was hid

If the doors of perception were cleansed, every thing would appear to man as it is, infinite

For man has closed himself up, till he sees all things thro' narrow chinks of his cavern⁵

[15] A Memorable Fancy⁶

I WAS in a Printing house in Hell & saw the method in which knowledge is transmitted from generation to generation

In the first chamber was a Dragon-Man, clearing away the rubbish from a cave's mouth, within, a number of Dragons were hollowing the cave

¹ Cp Isa xx 3

² Cp Ezek iv 12

³ The admission of a possible value in asceticism is unusual in Blake's early writings (cf, however, M H H, p 16). But it is to be noted that asceticism here is in obedience to the demand of the individual's 'genius or conscience', not in fulfilment of an external law

⁴ In the later writings the Last Judgement is symbolical of 'an overwhelming of bad art and science. Error or creation will be burn'd up, and then, and not till then, truth or eternity will appear' (Cat 1810)

⁵ Cp *Europe*, Appendix, 'Five windows light the cavern'd Man'

⁶ Swinburne calls this 'Fancy' a 'vision of knowledge' and adds the following paraphrase 'First the human nature is cleansed and widened into shape, then decorated, then enlarged and built about with stately buildings for guest-chambers and treasure-houses, then the purged metal of knowledge, melted into form with divine violence, is made fluid and

The Marriage of Heaven and Hell [15-

In the second chamber was a Viper folding round the rock & the cave, and others adorning it with gold, silver and precious stones.

In the third chamber was an Eagle with wings and feathers of air; he caused the inside of the cave to be infinite: around were numbers of Eagle-like men who built palaces in the immense cliffs

In the fourth chamber were Lions of flaming fire, raging around & melting the metals into living fluids.

In the fifth chamber were Unnam'd forms, which cast the metals into the expanse

There they were reciev'd by Men who occupied the sixth chamber, and took the forms of books & were arranged in libraries.

- [16] The Giants¹ who formed this world into its sensual existence and now seem to live in it in chains, are in truth the causes of its life & the sources of all activity, but the chains are the cunning of weak and tame minds which have power to resist energy according to the proverb, the weak in courage is strong in cunning²

Thus one portion of being is the Prolific, the other the Devouring. To the devourer it seems as if the producer was in his chains, but it is not so, he only takes portions of existence and fancies that the whole

But the Prolific would cease to be Prolific unless the Devourer as a sea recieved the excess of his delights³

Some will say 'Is not God alone the Prolific?' I answer 'God only Acts & Is, in existing beings or Men'⁴

- [17] These two classes of men are always upon earth, & they should be enemies: whoever tries / to reconcile them seeks to destroy existence⁵

vital, that it may percolate and permeate the whole man through every pore of his spirit, then the metal is cast forth and put to use. All forms and forces of the world, viper and lion, half human things and nameless natures, serve to help in this work, all manner of aspiration and inspiration, wrath and faith, love and labour, do good service here' (*Essay*, p. 216)

¹ Giants' the Antediluvians who are our Energies' (M H H, p. 17). See Index, *Giants*

² Cp M H H, p. 9, Proverb 49

³ This curious statement seems to follow from the earlier thesis 'Without Contraries is no progression' (M H H, p. 3), but Blake nowhere develops what seems to be a tentative justification of restraint

⁴ 'All deities reside in the human breast' (M H H, p. 11) and cp E G 7¹, ll 31-32

Thou art a Man God is no more

Thine own Humanity learn to adore (Clar Press, p. 250)

⁵ Later, 'To make One Family of Contraries' (J 55 15) is made part of the error of the Spectre. See Index, *Spectre*

18] *The Marriage of Heaven and Hell*

Religion is an endeavour to reconcile the two.

Note. Jesus Christ did not wish to unite, but to separate them, as in the Parable of sheep and goats. & he says: 'I came not to send Peace, but a Sword.'¹

Messiah or Satan or Tempter was formerly thought to be one of the Antediluvians who are our Energies.

A Memorable Fancy

AN Angel came to me and said. 'O pitiable foolish young man! O horrible! O dreadful state! consider the hot burning dungeon thou art preparing for thyself to all eternity, to which thou art going in such career'

I said 'perhaps you will be willing to shew me my eternal lot, & we will contemplate together upon it, and see whether your lot or mine is most desirable'

So he took me thro' a stable & thro' a church & down into the church vault, at the end of which was a mill Thro' the mill we went, and came to a cave.² Down the winding cavern we groped our tedious way, till a void, boundless as a nether sky, appear'd beneath us, & we held by the roots of trees, and hung over this immensity. But I said 'if you please, we will commit ourselves to this void, and see whether providence is here also if you will not, I will' But he answer'd 'Do not presume, O young-man. but as we here remain, behold thy lot which will soon appear when the darkness passes away'

[18] So I remain'd with him, sitting in the twisted /root of an oak.³ he was suspended in a fungus which hung with the head downward into the deep.

By degrees we beheld the infinite Abyss, fiery as the smoke of a burning city, beneath us, at an immense distance, was the sun, black but shining⁴ round it were fiery tracks

¹ See below, p 23, and the whole of *The Everlasting Gospel*, where Jesus is represented as the uncompromising antagonist of all legal and social conventions The quotation is from Matt x 34

² It may possibly be that the stable, the church, and the vault represent the incarnation, the mortal life, and the death and resurrection of Jesus while the mill and cave, which later become common symbols of religious error, image the repressive influence and the devious ways of the Christian Church, which offers, as reward to its followers, an 'Eternal life' in an allegorical abode where existence hath never come' (*Europe*, I 40), that is, the void immensity of the present parable see Index, *Uiro*, Note II See also General Introduction, p 58

³ Blake's seat in the twisted roots of an oak and the Angel's in the fungus overhanging the void continue the allegory

⁴ Cp *America*, I 49, where the liberated souls cry, 'The Sun has left his blackness & has found a fresher morning'.

The Marriage of Heaven and Hell [18-

on which revolv'd vast spiders, crawling after their prey, which flew, or rather swum, in the infinite deep, in the most terrific shapes of animals sprung from corruption; & the air was full of them, & seem'd composed of them. These are Devils, and are called Powers of the air. I now asked my companion which was my eternal lot. He said 'Between the black & white spiders.'

But now, from between the black & white spiders, a cloud and fire burst and rolled thro' the deep, black'ning all beneath, so that the nether deep grew black as a sea, & rolled with a terrible noise. Beneath us was nothing now to be seen but a black tempest, till looking east between the clouds & the waves we saw a cataract of blood mixed with fire, and not many stones' throw from us appear'd and sunk again the scaly fold of a monstrous serpent. At last, to the east, distant about three degrees, appear'd a fiery crest above the waves slowly it reared like a ridge of golden rocks, till we discover'd two globes of crimson fire, from which the sea fled away in clouds of smoke, and now we saw it was the head of Leviathan. His forehead was divided into streaks of green & purple like those on a tyger's forehead. Soon we saw his mouth & red gills hang just above the raging foam, tinging the black deep [19] with beams of blood, advancing toward / us with all the fury of a spiritual existence.

My friend the Angel climb'd up from his station into the null, I remain'd alone, & then this appearance was no more.¹ but I found myself sitting on a pleasant bank beside a river by moon light, hearing a harper, who sung to the harp, & his theme was 'The man who never alters his opinion is like standing water, & breeds reptiles of the mind.'²

But I arose and sought for the null, & there I found my Angel, who, surprised, asked me how I escaped.

I answer'd 'All that we saw was owing to your metaphysics, for when you ran away, I found myself on a bank by moonlight hearing a harper. But now we have seen my eternal lot, shall I shew you yours?' He laugh'd at my proposal, but I by force suddenly caught him in my arms, & flew westerly thro' the night, till we were elevated above the earth's shadow,³ then I flung myself with him directly into the body of the sun. Here I clothed myself in white, & taking in my hand Swedenborg's volumes, sunk from the glorious clime, and passed all the planets till we came to saturn.

¹ See General Introduction, p. 19.

² Cp Proverb 45. See also B U, chap 1v(a), ll 11-24, and B A, chap 1v, ll 9-13.

³ See Index, *Cardinal Points and Shadow*.

22] *The Marriage of Heaven and Hell*

Here I staid to rest, & then leap'd into the void between saturn & the fixed stars.

'Here' said I 'is your lot, in this space, if space it may be call'd' Soon we saw the stable and the church, & I took him to the altar and open'd the Bible, and lo! it was a deep pit, into which I descended, driving the Angel before me. Soon we saw seven houses of brick:¹ One we enter'd in it [20] were a / number of monkeys, baboons, & all of that species, chain'd by the middle, grinning and snatching at one another, but withheld by the shortness of their chains. However I saw that they sometimes grew numerous, and then the weak were caught by the strong, and, with a grinning aspect, first coupled with, & then devour'd by plucking off first one limb and then another, till the body was left a helpless trunk This, after grinning & kissing it with seeming fondness, they devour'd too; and here & there I saw one savourily picking the flesh off of his own tail As the stench terribly annoy'd us both, we went into the mill, & I in my hand brought the skeleton of a body, which in the mill was Aristotle's Analytics²

So the Angel said 'thy phantasy has imposed upon me, & thou oughtest to be ashamed'

I answer'd 'we impose on one another, & it is but lost time to converse with you, whose works are only Analytics'³ [21] I have always found that Angels have the vanity to speak of themselves as the only wise this they do with a confident insolence sprouting from systematic reasoning

Thus Swedenborg boasts that what he writes is new, tho' it is only the Contents or Index of already publish'd books.

A man carried a monkey about for a shew, & because he was a little wiser than the monkey, grew vain, and conceiv'd himself as much wiser than seven men It is so with Swedenborg he shews the folly of churches, & exposes hypocrites, till he imagines that all are religious, & himself the single / one [22] on earth that ever broke a net

Now hear a plain fact Swedenborg has not written one new truth Now hear another he has written all the old falsehoods

¹ 'The "seven houses of brick" we may take to be a reminiscence of the seven churches of St John' (Swinburne, *Essay*, p 220)

² Here again, 'A fool sees not the same tree that a wise man sees' What is to the believer in sense-perception the supreme revelation of reality is to the visionary but the 'skeleton of a body', the antithesis of living truth

³ 'It is evident that between pure "phantasy" and mere "analytics" the great gulf must remain fixed, and either party appear to the other deceptive and deceived' (Swinburne, *Essay*, p 220) Three copies of M H H exhibit at the foot of this plate (20) the words 'Opposition is true Friendship'

The Marriage of Heaven and Hell [22-

And now hear the reason. He conversed with Angels, who are all religious, & conversed not with Devils, who all hate religion, for he was incapable thro' his conceited notions.

Thus Swedenborg's writings are a recapitulation of all superficial opinions and an analysis of the more sublime, but no further.

Have now another plain fact. Any man of mechanical talents may, from the writings of Paracelsus or Jacob Behmen, produce ten thousand volumes of equal value with Swedenborg's, and from those of Dante or Shakespear an infinite number.

But when he has done this, let him not say that he knows better than his master, for he only holds a candle in sunshine.

A Memorable Fancy

ONCE I saw a Devil in a flame of fire, who arose before an Angel that sat on a cloud, and the Devil utter'd these words

[23] 'The worship of God is Honouring his gifts in other men, each according to his genius, and loving the /greatest men best those who envy or calumniate great men hate God; for there is no other God' ¹

The Angel, hearing this, became almost blue, but mastering himself he grew yellow, & at last white, pink & smiling, and then replied

'Thou Idolater, is not God One? & is not he visible in Jesus Christ? and has not Jesus Christ given his sanction to the law of ten commandments? and are not all other men fools, sinners & nothings?'

The Devil answer'd: 'bray a fool in a mortar with wheat, yet shall not his folly be beaten out of him If Jesus Christ is the greatest man, you ought to love him in the greatest degree Now hear how he has given his sanction to the law of ten commandments Did he not mock at the sabbath, and so mock the sabbath's God, murder those who were murder'd because of him, turn away the law from the woman taken in adultery, steal the labor of others to support him, bear false witness when he omitted making a defence before Pilate, covet when he pray'd for his disciples and when he bid them shake off the dust of their feet against such as refused to lodge them?' ² I tell you, no virtue can exist without

¹ Cp J 91 7-12

² Cp E G 4, 1 15 (Clar Press, p 256)

Yes, but they say he never fell
Ask Caiaphas for he can tell —

24] *The Marriage of Heaven and Hell*

breaking these ten commandments Jesus was all virtue,
[24] and acted from impulse, not from rules.'

When he had so spoken, I beheld the Angel, who stretched out his arms, embracing the flame of fire & he was consumed, and arose as Elijah¹

Note. This Angel, who is now become a Devil, is my particular friend. we often read the Bible together in its infernal or diabolical sense,² which the world shall have if they behave well

I have also The Bible of Hell,³ which the world shall have whether they will or no.

One Law for the Lion & Ox is Oppression⁴

He mock'd the Sabbath, and he mock'd
The Sabbath's God, and he unlock'd
The Evil spirits from their Shrines,
And turn'd Fishermen to Divines
He scorn'd Earth's parents, scorn'd Earth's God,
And mock'd the one, and the other's Rod,
His Seventy Disciples sent
Against Religion and Government
He left his father's trade, to roam,
A wand'ring vagrant without Home,
And thus he others' labour stole,
That he might live above controul
The Publicans and Harlots he
Selected for his company,
And from the Adulteress turn'd away
God's righteous Law, that lost its Prey

¹ Elijah in the later writings is the type of the visionary spirit cp.
J 44 30, where the Friends of Albion

gave their power to Los,
Naming him the Spirit of Prophecy, calling him Elijah

⁴ Cp E G, Prologue (Clar Press, p 246)

The Vision of Christ that thou dost see
Is my Vision's Greatest Enemy
Thine is the Friend of All Mankind,
Mine speaks in Parables to the Blind
Thine loves the same world that mine hates,
Thy heaven doors are my Hell Gates,
Both read the Bible day & night,
But thou read'st black where I read white

And cp J 91 36

² Cp Keynes *Bibliography*, p 186 'Works Lost or Conjectural THE BIBLE OF HELL, in Nocturnal Visions collected Vol I, Lambeth [?1793]

Note This title is written on the back of a drawing in title-page form

Nothing further is known of any work of this name

³ Cp *Tiriel*, § 8, ll 8-9 'Why is one law given to the lion and the patient ox', and V D A, l 108 'And is there not one law for both the lion and the ox'

VISIONS OF THE DAUGHTERS OF ALBION

INTRODUCTORY NOTE

Collation title page and "The Argument" 1 plate each, 'Visions' 8 plates, full-page design sometimes placed last and sometimes as frontispiece, 1 plate, 11 plates relief engraving, about $6\frac{1}{2} \times 4\frac{1}{8}$ inches' (Clar Press, p. 334)

The *Visions of the Daughters of Albion* stands with *America*, *Europe*, and *The Song of Los* rather than with *The Book of Urizen* and its complements, the books of *Ahania* and *Los*. that is to say, it is more in the nature of an attack on the generally accepted moral standards, than an attempt to assign a mythical origin to them. It is among the more lucid of Blake's 'prophetic' writings, and what little symbolism it has, is found almost wholly in the first forty lines.

The 'Daughters of Albion' have as yet nothing of their later symbolic significance, and may be best interpreted as 'the female spirits of the dead pining in bonds of religion' (*America*, l. 200), 10 human souls in the bondage of restrictive morality. They see in vision the vicissitudes of certain supernatural beings, who may be regarded as types of spiritual states in relation to restrictive morality the source and symbol of which is Urizen. But though vehemently denounced in the course of the book as the prime cause of man's degradation to the mortal state, this tyrant-god of a false religion 'Creator of Men' and 'mistaken Demon of heaven' does not actually appear in person. Greater prominence is given to other mythical beings Leutha, Oothoon, Licotormon and Bromion. The first of these is one of the daughters of Los and Enitharmon, who in *Europe* are called to aid their mother in her attempt to subdue mankind to the delusions of morality and religion. Hence she is 'the sweet smiling pestilence' (*Europe*, l. 173), and the mistress of the 'Seven churches' (*ibid* l. 181) that 'seek the love' of the masculine spirit Antamon, to destroy his spiritual life. Similarly her title 'the luring bird of Eden' (*ibid* l. 170) may refer to that aspect of the 'feminine delusion' whereby man is led to submit himself to a rule of asceticism in this world in the expectation of Paradise,

an allegorical abode, where existence hath never come' (*ibid*, l. 39). She is also called the 'Soft soul of flowers' (*ibid*, l. 172), an expression akin to the association of the 'soul of sweet delight' with the flowers of Leutha' (V D A, l. 9). The symbolic plucking of a flower (V D A, ll 7-10), obviously to be interpreted by reference to the lyric city of pagan love-poetry, would suggest that Leutha is emblematic of bodily delights and sensual impulses which in themselves are wholly pure and can only become cause of deilement when they are expressed secretly and with shame, or when they are sheltered behind the half-hearted permissives and compromises of current morality. Something of this sense may lie behind the association of Leutha with the 'loose bible' given by Antamon to Mahomet (S L, ll 28-29). Other allusions, such as that to 'Leutha's

Visions of the Daughters of Albion

chariot' (B L chap 1, 1 2) and the 'dogs of Leuthia' (J 83 82), with the curious identification of the Isle of Dogs with 'the Isle of Leuthia's Dogs' (J 31 14-15) cannot be explained. A later modification of the Leuthia symbol is considered in M 9 28 *note*.

Oothoon the 'soft soul of America', land of liberty, appears to show the pure soul seeking for delight, and in the pursuit of it transcending the limits of the conventional ethic. Under the lash of the violated moral law, she becomes the mouthpiece of some of Blake's plainest utterances on questions of morality. It may be noticed in passing that an engraved *Book of Oothoon* is among the lost works of Blake.¹

In *The Song of Los* Theotormon is one of those sons of Los by whom Urizen transmits his restrictive 'Laws and Religions' to mortals, he is the giver of the ascetic Christian gospel to Jesus (*Africa* II 23-24). Later in *Milton* and *Jerusalem* he and Bromion appear among the four sons of Los who assist in their father's labours to regenerate man.² In the present book neither of these meanings holds. Concerning Theotormon, it can only be suggested, from the general tenor of the references that he represents the state of the fearful moralist. When Bromion intercepts and violates Oothoon he binds the adulterate pair 'back to back in his 'dark religious caves washed by 'black jealous waves'—clearly a symbolic statement of the common ethical attitude towards unlicensed or abnormal forms of activity. The perplexed inquiries of Theotormon (II 83-97) would on these grounds seem to be the attempts of the 'religious man to square the tenets of his creed with the facts of experience.

Bromion is still more obscure. 'A violent litan', as Swinburne calls him, he sees truths hidden from Theotormon, yet is so far obsessed by the apparent validity of the laws he violates as to appear to be the symbol of mere ravening lust. This view is not free from difficulty but it is of little importance since no parallel episode occurs elsewhere.

From what has been said it is clear that the main purpose of the *Visions* is to deny validity to conventional morality, but this as commonly in Blake is inextricably bound up with criticism of sense-perception and empiricism. Both forms of error originate in Urizen, against whose 'religion' Blake advances his own doctrine that everything that lives is holy and that the sole criterion of conduct must be its outcome in joy and delight.

The prominence given to the position of women under the moral law is perhaps the most striking feature of the *Visions*, and suggests the question whether the book owes its existence to the publication of *A Vindication of the Rights of Woman* in the previous year (1792). Mary Wollstonecraft and Blake may have met at the house of Johnson the publisher where many literary men and women of revolutionary sympathies were accustomed to meet. It was at one of these gatherings in this same year (13 September 1792) that Blake is said to have conveyed to Paine the warning whereby he was able to avoid arrest by flight to France.

¹ A list drawn up by Mrs Blake describes it as follows. Oothoon plates 6 inches more or less. Price £2 2s 0 (Keynes p 187).

² See Index *Los* etc II A 1.

V I S I O N S
of
The Daughters of Albion

The Eye sees more than the Heart knows.

Printed by Will^m Blake . 1793.

The Argument

I lovèd Theotormon,
And I was not ashamed,
I trembled in my virgin fears,
And I hid in Leutha's vale¹

I plucked Leutha's flower,
And I rose up from the vale,
But the terrible thunders tore
My virgin mantle in twain

The Argument These lines are spoken by Oothoon and present in brief the subject developed in the *Visions*. She the soul that burns with vigorous youth, plucks the flower of sweet delight that can neither be exhausted nor defiled but against this native innocence are launched the 'terrible thunders' of the moral law that declares its purity impure

And renders that a lawless thing
On which the soul expands its wing

(E G, § II 67-68 Clar Press, p 260)

Cp Soft Snow

(Ross MS xx Clar Press p 171)

I walkèd abroad on a snowy day
I ask'd the soft snow with me to play
She play'd & she melted in all her prime
And the winter call'd it a dreadful crime.

Visions

Enslav'd, the Daughters of Albion weep, a trembling
lamentation

Upon their mountains, in their valleys, sighs toward America

For the soft soul of America, Oothoon, wander'd in woe
Along the vales of Leutha, seeking flowers to comfort her ;
And thus she spoke to the bright Marygold of Leutha's vale 5

' Art thou a flower ? art thou a nymph ? I see thee now
a flower,

Now a nymph ! I dare not pluck thee from thy dewy bed ! '

The Golden nymph replied ' pluck thou my flower, Oothoon
the mild

Another flower shall spring, because the soul of sweet delight
Can never pass away ' She ceas'd, & clos'd her golden
shrine 10

Then Oothoon pluck'd the flower, saying ' I pluck thee
from thy bed,

Sweet flower, and put thee here to glow between my breasts ;
And thus I turn my face to where my whole soul seeks '

Over the waves she went in wing'd exulting swift delight,
And over Theotormon's reign took her impetuous course 15

Bromion rent her with his thunders , on his stormy bed
Lay the faint maid, and soon her woes appall'd his thunders
hoarse

1 For the Daughters of Albion, see introductory note to this book

11-13 Oothoon follows desire, openly and unashamed, and thereby comes into conflict with the central principle of prudential morality, secrecy

15-25 Bromion breaks the moral law , but he does not deny it. He employs its terrors to maintain his own power (ll 22-23). Interpretation is almost impossible, but it may perhaps be suggested that in this episode Bromion represents the immoralist, in contrast with the ideal or a-moralist position defined later by Oothoon. Both come under the condemnation of the moralist, Theotormon (ll 26-28). Yet against this must be set the fact that nowhere else in Blake is there any differentiation of immoralist and a-moralist. An alternative rendering may be made by reference to S L *Africa*, ll 35-37. Bromion's challenge to Theotormon may be

Visions of the Daughters of Albion

Bromion spoke . ' behold this harlot here on Bromion's bed,
And let the jealous dolphins sport around the lovely maid !
Thy soft American plains arc mine, and mine thy north &
south 20
Stamp't with my signet arc the swarthy children of the sun.
They arc obedient, they resist not, they obey the scourge ,
Their daughters worship terrors and obey the violent.
[2] Now thou maist marry Bromion's harlot, and protect the
child
Of Bromion's rage, that Oothoon shall put forth in nine
moons' time ' 25
Then storms rent Theotormon's limbs he roll'd his waves
around,
And folded his black jealous waters round the adulterate pair ,
Bound back to back in Bromion's caves, terror & meekness
dwell
At entrance Theotormon sits, wearing the threshold hard
With secret tears ; beneath him sound like waves on a desert
shore 30
The voice of slaves beneath the sun, and children bought with
money,
That shiver in religious caves beneath the burning fires
Of lust, that belch incessant from the summits of the earth.
Oothoon weeps not , she cannot weep ; her tears are lockèd
up .
But she can howl incessant, writhing her soft snowy limbs, 35
And calling Theotormon's Eagles to prey upon her flesh
' I call with holy voice ' kings of the sounding air,
Rend away this defilèd bosom, that I may reflect
The image of Theotormon on my pure transparent breast ! '

compared with the state of ' War & Lust ' in Eternity that drove the
timorous Har and Heva to create themselves a refuge therefrom in the
Vision and Philosophy of the Five Senses

37-39 For the apparent paradox cp *America*, ll 68-72

pale religious lechery, seeking Virginity,
May find it in a harlot, and in coarse-clad honesty
The undefil'd, tho' ravish'd in her cradle night and morn
For everything that lives is holy life delights in life ,
Because the soul of sweet delight can never be defil'd

The reference to ' the defiled bosom ' (l 38) when related to the substance
of Oothoon's speech, especially ll 75 foll , perhaps indicates that in some
obscure manner moral enlightenment comes to her by the agency of the
Eagles (ll 36 and 40) or of Theotormon's severe smile (ll 41-42)

Visions of the Daughters of Albion

The Eagles at her call descend & rend their bleeding prey. 40
Theotormon severely smiles; her soul reflects the smile,
As the clear spring, mudded with feet of beasts, grows pure
& smiles

The Daughters of Albion hear her woes & echo back her sighs.

' Why does my Theotormon sit weeping upon the threshold,
And Oothoon hovers by his side, perswading him in vain? 45
I cry: " arise, O Theotormon, for the village dog
Barks at the breaking day; the nightingale has done
lamenting;

The lark does rustle in the ripe corn, and the Eagle returns
From nightly prey, and lifts his golden beak to the pure cast,
Shaking the dust from his immortal pinions to awake 50
The sun that sleeps too long. Arise, my Theotormon! I am pure,
Because the night is gone that clos'd me in its deadly black."
They told me that the night & day were all that I could see,
They told me that I had five senses to inclose me up,
And they inclos'd my infinite brain into a narrow circle, 55
And sunk my heart into the Abyss, a red, round globe, hot
burning,

Till all from life I was obliterated and crasèd.

Instead of morn arises a bright shadow, like an eye,
In the eastern cloud, instead of night a sickly charnel house,
That Theotormon hears me not to him the night and morn
Are both alike, a night of sighs, a morning of fresh tears; 61

[3] And none but Bromion can hear my lamentations.

' With what sense is it that the chicken shuns the ravenous
hawk?

With what sense does the tame pigeon measure out the
expanse?

With what sense does the bee form cells? have not the
mouss & frog 65

Eyes and ears and sense of touch? yet are their habitations
And their pursuits as different as their forms and as their joys.
Ask the wild ass why he refuses burdens, and the meek camel
Why he loves man? is it because of eye, ear, mouth, or skin,

52 The 'deepest night of Ulro' or error, that obscures all with its
delusions of morality and sense-perception Cp M 40 30 'And Ancient
Night spread over all the heav'n his Mantle of Laws'

53-74 This is Blake's first direct statement of the possibility of super-
sensuous knowledge, a doctrine here based on the analogy of instinct in
animals Cp N N R [a] and [b], *passim*

56 This image often recurs in connexion with the later feminine symbols;
cp B U, chap v, 39 *note*.

Visions of the Daughters of Albion

Or breathing nostrils? No, for these the wolf and tyger
have. 70

Ask the blind worm the secrets of the grave, and why her
spires .

Love to curl round the bones of death ; and ask the rav'nous
snake

Where she gets poison, & the wing'd eagle why he loves the
sun ,

And then tell me the thoughts of man, that have been hid
of old

' Silent I hover all the night, and all day could be silent, 75

If Theotormon once would turn his lovèd eyes upon me

How can I be defil'd when I reflect thy image pure ?

Sweetest the fruit that the worm feeds on, & the soul prey'd
on by woe ,

The new wash'd lamb ting'd with the village smoke, & the
bright swan

By the red earth of our immortal river I bathe my wings,

And I am white and pure to hover round Theotormon's
breast ' 81

Then Theotormon broke his silence, and he answerèd

' Tell me what is the night or day to one o'erflow'd with woe ?

Tell me what is a thought, & of what substance is it made ?

Tell me what is a joy, & in what gardens do joys grow ? 85

And in what rivers swim the sorrows, and upon what moun-
tains

[4] Wave shadows of discontent ? and in what houses dwell the
wretched,

Drunken with woe, forgotten, and shut up from cold despair ?

' Tell me where dwell the thoughts forgotten till thou call
them forth ?

Tell me where dwell the joys of old, & where the ancient
loves, 90

And when will they renew again, & the night of oblivion past,

83-97 Theotormon expresses the case of the victim of delusions in
thought and morals ' tormented by doubts and fears continually ' This
temper is developed in the description of ' the idiot Questioner '

who is always questioning,

But never capable of answering , who sits with a sly grin

Silent plotting when to question, like a thief in a cave ,

Who publishes doubt & calls it knowledge, whose Science is Despair,

Whose pretence to knowledge is Envy, whose whole Science is

To destroy the wisdom of ages to gratify ravenous Envy (M 43 12-17)

Visions of the Daughters of Albion

That I might traverse times & spaces far remote, and bring
Comforts into a present sorrow and a night of pain ?
Where goest thou, O thought ? to what remote land is thy
flight ?

If thou returnest to the present moment of affliction, 95
Wilt thou bring comforts on thy wings, and dews and honey
and balm,
Or poison from the desert wilds, from the eyes of the envier ?'

Then Bromion said, and shook the cavern with his lamenta-
tion

' Thou knowest that the ancient trees seen by thine eyes have
fruit ;

But knowest thou that trees and fruits flourish upon the
earth 100

To gratify senses unknown—trees, beasts, and birds unknown,
Unknown, not unperceiv'd, spread in the infinite microscope,
In places yet unvisited by the voyager, and in worlds
Over another kind of seas, and in atmospheres unknown ?

Ah ! are there other wars, beside the wars of sword and fire ?

And are there other sorrows beside the sorrows of poverty ?

And are there other joys beside the joys of riches and ease ?

And is there not one law for both the lion and the ox ?

And is there not eternal fire, and eternal chains,

To bind the phantoms of existence from eternal life ?' 110

Then Oothoon waited silent all the day and all the night ,

[5] But when the morn arose, her lamentation renew'd

The Daughters of Albion hear her woes, & echo back her
sighs .

' O Urizen ! Creator of men ! mistaken Demon of heaven !

Thy joys are tears, thy labour vain to form men to thine
image. 115

How can one joy absorb another ? are not different joys

Holy, eternal, infinite ? and each joy is a Love.

Does not the great mouth laugh at a gift, & the narrow
eyelids mock

At the labour that is above payment ? and wilt thou take
the ape

99-110 Bromion realizes the existence of a supersensible world, but
fails (ll 105-110) to see that sorrow and repression are not of the essence
of life, cp 1 37 note

108 This line occurs in *Tisiel*, § 8, l 9, and as the last line of M. H H

114 See Index, *Urizen*.

Visions of the Daughters of Albion

For thy councillor, or the dog for a schoolmaster to thy
 children? 120
 Does he who contemns poverty, and he who turns with
 abhorrence
 From usury, feel the same passion, or are they movèd alike?
 How can the giver of gifts experience the delights of the
 merchant;
 How the industrious citizen the pains of the husbandman?
 How different far the fat fed hireling with hollow drum, 125
 Who buys whole corn fields into wastes, and sings upon the
 heath!
 How different their eye and ear! how different the world to
 them!
 With what sense does the parson claim the labour of the
 farmer?
 What are his nets & gins & traps, & how does he surround him
 With cold floods of abstraction, and with forests of solitude,
 To build him castles and high spires, where kings & priests
 may dwell; 131
 Till she who burns with youth and knows no fixèd lot, is
 bound
 In spells of law to one she loaths? and must she drag the
 chain
 Of life in weary lust? must chilling murderous thoughts
 obscure
 The clear heaven of her eternal spring, to bear the wintry
 rage 135
 Of a harsh terror driv'n to madness, bound to hold a rod
 Over her shrinking shoulders all the day, & all the night
 To turn the wheel of false desire and longings that wake her
 womb
 To the abhorrèd birth of cherubs in the human form,
 That live a pestilence & die a meteor, & are no more, 140
 Till the child dwell with one he hates, and do the deed he
 loaths,
 And the impure scourge force his seed into its unripe birth,
 E'er yet his eyelids can behold the arrows of the day?

121-127 These lines with ll 144-155 illustrate ll 116-117

128-143 For Blake's antagonism to ecclesiastical authority as a blighting influence in mortal life, cp M H H, proverb 55 and note

130 cold floods forests of solitude] These images of spiritual confusion and sterility persist throughout the prophetic books. In the Lambeth prophecies they are almost constantly associated with *Urizen*, cp B A, chap II, and *Europe*, l 88

132-140 This passage on the adversities of the girl in uninspired life is parallel with ll 141-143, the adversities of the boy

Visions of the Daughters of Albion

' Does the whale worship at thy footsteps as the hungry dog ;
Or does he scent the mountain prey because his nostrils wide
Draw in the ocean ? does his eye discern the flying cloud
As the raven's eye, or does he measure the expanse like the
vulture ?

Does the still spider view the cliffs where eagles hide their
young,

Or does the fly rejoice because the harvest is brought in ?

Does not the eagle scorn the earth & despise the treasures
beneath ? 150

But the mole knoweth what is there, & the worm shall tell
it thee.

Does not the worm erect a pillar in the mouldering church yard,

[6] And a palace of eternity in the jaws of the hungry grave ?

Over his porch these words are written "Take thy bliss,
O Man !

And sweet shall be thy taste, & sweet thy infant joys renew ! "

' Infancy ! fearless, lustful, happy, nestling for delight 156

In laps of pleasure ! Innocence, honest, open, seeking

The vigorous joys of morning light, open to virgin bliss !

Who taught thee modesty, subtil modesty, child of night &
sleep ? 159

When thou awakest, wilt thou dissemble all thy secret joys,

Or wert thou not awake when all this mystery was disclos'd ?

Then com'st thou forth, a modest virgin, knowing to dissemble,

With nets found under thy night pillow, to catch virgin joy

And brand it with the name of whore, & sell it in the night,

In silence, ev'n without a whisper, and in seeming sleep. 165

Religious dreams and holy vespers light thy smoky fires .

Once were thy fires lighted by the eyes of honest morn.

And does my Theotormon seek this hypocrite modesty,

150-151 Cp *Thel's Motto* :

Does the Eagle know what is in the pit,
Or wilt thou go ask the Mole
Can Wisdom be put in a silver rod,
Or Love in a golden bowl ?

152-153 Cp F. Z viii 484-485 .

Will you erect a lasting habitation in the mould'ring Church yard,

Or a pillar & palace of Eternity in the jaws of the hungry grave ?

161 Later the whole body of moral and rational error is symbolized by
the Tree of Mystery see Index, *Mundane Shell*, Note I, B.

162-169 Similar criticism of the conventional moral code is to be found
in the earlier poems of the Rossetti MS, written about this time, 1793 Cp
To Nobodaddy, quoted below, l. 187 note, and the poem, Ross. MS xvii
(Clar. Press, p. 169), where Innocence and Modesty are again contrasted.
Cp also F Z vii a 20-27

Visions of the Daughters of Albion

This knowing, artful, secret, fearful, cautious, trembling
hypocrite?

Then is Oothoon a whore indeed ! and all the virgin joys 170
Of life are harlots ; and Theotormon is a sick man's dream,
And Oothoon is the crafty slave of selfish holiness

' But Oothoon is not so, a virgin fill'd with virgin fancies,
Open to joy and to delight where ever beauty appears.

If in the morning sun I find it, there my eyes are fix'd 175

[7] In happy copulation , if in evening mild, wearied with work,
Sit on a bank and draw the pleasures of this free born joy.

' The moment of desire ! the moment of desire ! The virgin
That pines for man shall awaken her womb to enormous joys
In the secret shadows of her chamber . the youth shut up
from 180

The lustful joy shall forget to generate & create an amorous
image

In the shadows of his curtains and in the folds of his silent
pillow.

Are not these the places of religion, the rewards of continence,
The self enjoyings of self denial? Why dost thou seek
religion?

Is it because acts are not lovely, that thou seekest solitude,
Where the horrible darkness is impress'd with reflections of
desire? 186

' Father of Jealousy, be thou accurs'd from the earth !
Why hast thou taught my Theotormon this accurs'd thing,
Till beauty fades from off my shoulders, darken'd and cast out,
A solitary shadow wailing on the margin of non-entity? 190

' I cry . Love ! Love ! Love ! happy, happy Love ! free as
the mountain wind !

Can that be Love that drinks another as a sponge drinks water,

187 The Father of Jealousy is Urizen Cp *To Nobodaddy* (Clar Press,
p 168)

Why art thou silent & invisible,

Father of Jealousy ?

Why dost thou hide thyself in clouds

From every searching Eye ?

Why darkness & obscurity

In all thy words & laws,

That none dare eat the fruit but from

The wily serpent's jaws ?

Or is it because Secresy gains females' loud applause ?

' Nobodaddy, obviously " Nobody's Daddy ", antithetical to " Father of
All " (Clar Press note on the title of this poem)

190 This phrase often recurs in connexion with *Emanations* (see Index)
divided from their masculine ' counterparts ', cp B A v. 9-10, and see
Index, *Emon* and *Ahamia*

Visions of the Daughters of Albion

That clouds with jealousy his nights, with weepings all the day,
To spin a web of age around him, grey and hoary, dark,
Till his eyes sicken at the fruit that hangs before his sight ?
Such is self-love that envies all, a creeping skeleton, 196
With lamplike eyes watching around the frozen marriage bed.

' But silken nets and traps of adamant will Oothoon spread,
And catch for thee girls of mild silver, or of furious gold
I'll lie beside thee on a bank, & view their wanton play 200
In lovely copulation, bliss on bliss, with Theotormon !
Red as the rosy morning, lustful as the first born beam,
Oothoon shall view his dear delight ; nor e'er with jealous
cloud

Come in the heaven of generous love, nor selfish blightings
bring

[8] ' Does the sun walk in glorious raiment on the secret floor
Where the cold miser spreads his gold ; or does the bright
cloud drop 206

On his stone threshold ? does his eye behold the beam that
brings

Expansion to the eye of pity , or will he bind himself
Beside the ox to thy hard furrow ? does not that mild beam
blot

The bat, the owl, the glowing tyger, and the king of night ?
The sea fowl takes the wintry blast for a cov'ring to her limbs,
And the wild snake the pestilence, to adorn him with gems
& gold ; 212

And trees & birds & beasts & men behold their eternal joy.
Arise, you little glancing wings, and sing your infant joy !
Arise, and drink your bliss, for every thing that lives is holy !'

Thus every morning wails Oothoon ; but Theotormon sits
Upon the margin'd ocean, conversing with shadows dire.

The Daughters of Albion hear her woes, & eccho back her
sighs 218

The End

195 *To My Mistle* (Ross MS., Clar. Press, p 167).

198-204 So in the symbolism of a later period Blake writes of Beulah,
the highest state in mortal existence (see Index, *Beulah*), as a state of being
wherein

every Female delights to give her maiden to her husband
The Female searches sea & land for gratifications to the
Male Genius. (J 69 15-17.)

In the passage quoted ' Male Genius ' and ' Female ' have a less directly
sexual reference than is implicit in ll 198-204 above

214-215 Cp F Z ii 572-576

A SONG OF LIBERTY

INTRODUCTORY NOTE

THE *Song of Liberty*, consisting of three plates measuring about 6 x 4 inches, and engraved after Blake's usual manner, occurs both separately and bound up with *The Marriage of Heaven and Hell*. But in subject-matter and phrase it much more closely resembles *America*, as will be seen by reference to the parallel passages quoted in the foot-notes. Its theme is the annihilation of the whole body of restrictive law by the cleansing fires of native passion and desire; in symbol it is the triumph of the 'new born terror' over the 'jealous king', the victory of Orc over Urizen, though neither of these mythical names appears in the work. Here, as in the other Lambeth books, Blake's condemnation extends to all forms of religious, civil, and social law and convention, with the implication, evident enough in his emphatically expressed scorn of priests and priest-craft, that the first is also the direst, and is the source of the others. The purely ethical significance of the conflict is perhaps most clearly stated in the 'Chorus'. On one side is the priestly law, the 'pale religious lechery', the praise of the false virginity 'that wishes but acts not'—this receives its fullest and frankest treatment in the *Visions of the Daughters of Albion*, which also uses the same phrase as the present work to suggest the contrary position, Blake's own antinomian or super-moral doctrine, 'everything that lives is Holy'.

In this work occurs the first reference to an obscure feminine symbol which recurs with certain differences in the Preludiums to *America* and *Europe*. Here she is called the 'Eternal Female', in the other works she is referred to as 'the shadowy daughter of Urthona' and 'the nameless shadowy female' respectively. In each case the symbol is used in association with Orc's coming to destroy the power of Urizen. But in the present 'Song' she is merely mentioned in §§ 1 and 7, so that interpretation on internal evidence is impossible. In the other Prophecies, however, some further information is obtainable, though it is none of the clearest. In the *America* Preludium she feeds Orc from iron vessels, a symbolic act, the significance of which can only be conjectured, and until the day of Orc's embrace she is dumb. He, bound and in chains, projects his spirit in many forms, in the vain hope of seeing her face. The day comes when he bursts his bonds and embraces her. Her timidity is gone, he is revealed as 'the image of God' long obscured, now come to give her life. But life can come to her only through torments and 'eternal death', i.e. by the annihilation of that which she represents.

In the *Europe* Preludium the myth is continued, but with modification arising out of the course of the political events interpreted in *America* and *Europe*. The continuation of the story is even more obscure than its beginning. The 'Shadowy female' is the mother of a 'fiery progeny'. She yearns still (ll 4-11) for that annihilation promised in the concluding lines of the *America* Preludium, but shown in the prophecy itself to be too high a hope. She remains 'in

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shady woe and visionary joy ' until she realizes the futility of all attempts to set ' bounds to the infinite ', i e to limit the new spirit that has come into human life. Thus reassured, she is silent.

The symbol can be interpreted as a summary of all the evils, moral, intellectual, and political, that Orc, the spirit of revolt, was born to destroy, or, to use Blake's own phrase, she is the type of ' the female spirits of the dead pining in bonds of religion ' (*America*, l 200), and her flaming passionate antinomianism fits well enough with Orc's mythical relationship to her, either as her son (*Song of Liberty*), or her lover and deliverer (*America* and *Europe*). This interpretation of the ' Shadowy female ' is confirmed by her mythical parentage. She is a daughter of Urthona and Enitharmon, the beings in the Lambeth books concerned in promulgating the laws of Urizen that achieve the spiritual enslavement of the human race (*Europe*, ll 33, 59, *Song of Los . Africa*, ll 44-48), a function widely different from that attributed to them, as Los and Enitharmon, in the latest myths. In *Europe* the eighteen centuries of moral slavery, the Christian era, the long sleep of the spirit of man, is Enitharmon's triumph, ' a female dream ' (*Europe*, l 59). In the Preludium to *Europe* the ' shadowy female ', partially emancipated by the revolution in America, an overthrow, though not the final overthrow, of the old law, begs Enitharmon not to give ' solid form ' to, and so destroy, her ' progeny of fires ', the issue of her union with Orc, the revolutionary movements in the countries of Europe that, astonishingly interpreted, are the theme of the prophecy.

There is in the symbol, especially as it is used in the *Song of Liberty*, an undefinable suggestion of the ' earth-mother ' which recalls ' The Earth's Answer ' (S E, Clar Press, p 107); and it is therefore, of some interest to note a resemblance from this point of view between the relation of Orc and the ' Shadowy Female ', and that of Prometheus and the Spirit of Earth in *Prometheus Unbound*, especially in the lines addressed by Earth to Prometheus, beginning .

I am the Earth
Thy mother, she within whose stony veins
To the last fibre of the loftiest tree
Whose thin leaves trembled in the frozen air,
Joy ran, as blood within a living frame,
When thou didst from her bosom, like a cloud
Of glory arise, a spirit of keen joy (Act I, ll 152 foll)

[1]

A Song of Liberty

1. THE Eternal Female groan'd ! It was heard over all the Earth.

2. Albion's coast is sick, silent, the American meadows faint !

3. Shadows of Prophecy shiver along by the lakes and the rivers, and mutter across the ocean ' France, rend down thy dungeon !

4 ' Golden Spain, burst the barriers of old Rome !

5 ' Cast thy keys, O Rome, into the deep, down falling, even to eternity down falling,

6 ' And weep ! '

7 In her trembling hands she took the new born terror howling.

8. On those infinite mountains of light, now barr'd out by the atlantic sea, the new born fire stood before the starry king

9. Flag'd with grey brow'd snows and thunderous visages, the jealous wings wav'd over the deep

10 The speary hand burned aloft, unbuckled was the shield, forth went the hand of jealousy among the flaming
[2] hair, and /hurl'd the new born wonder thro' the starry night

11 ' The fire, the fire is falling !

12 ' Look up ! look up ! O citizen of London, enlarge thy countenance ! O Jew, leave counting gold ! return to thy oil and wine. O African ! black African ! (Go, winged thought, widen his forehead !)'

13. The fiery limbs, the flaming hair, shot like the sinking sun into the western sea

§ 2 Cp *America*, 21 ' Albion is sick, America faints '

§ 3-5 Cp *America*, 219-220

Stiff shudderings shook the heav'nly thrones France, Spain & Italy
In terror view'd the bands of Albion

The unrest in these lands was to Blake, as to others of his time, the sign of the coming emancipation of mankind. The term ' Shadows of Prophecy ' cannot be related to the general body of doctrine in the Lambeth books, which contains no specific reference to any source of quickening inspiration external to man such as is implied in this phrase. A similar difficulty arises in connexion with Los as the Eternal Prophet

§ 8 Cp *America*, 107-109, and see Index, *Atlantic Continent*

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14. Wak'd from his eternal sleep, the hoary element, roaring, fled away.

15. Down rush'd, beating his wings in vain, the jealous king; his grey brow'd councillors, thunderous warriors, curl'd veterans, among helms, and shields, and chariots, horses, elephants, banners, castles, slings, and rocks,

16 Falling, rushing, ruining, buried in the ruins on Urthona's dens

17. All night beneath the ruins; then their sullen flames, faded, emerge round the gloomy king

18. With thunder and fire. leading his starry hosts thro' [3] the waste wilderness, / he promulgates his ten commands, glancing his beamy eyelids over the deep in dark dismay,

19. Where the son of fire in his eastern cloud, while the morning plumes her golden breast,

20 Spurning the clouds written with curses, stamps the stony law to dust, loosing the eternal horses from the dens of night, crying, 'Empire is no more' and now the lion & wolf shall cease.'

Chorus

'Let the Priests of the Raven of dawn¹ no longer in deadly black with hoarse note curse the sons of joy! Nor his accepted brethren, whom, tyrant, he calls free, lay the bound or build the roof!² Nor pale religious lechery call that virginity that wishes but acts not!³

For every thing that lives is Holy!

§ 15 Cp *America*, 142-150

§ 19-20 Cp *America*, 60-63

The times are ended shadows pass the morning 'gins to break.

The fiery joy that Urizen perverted to ten commands,

What night he led the starry hosts thro' the wide wilderness,

That stony law I stamp to dust

Cp *ibid.*, l. 51

For Empire is no more, and now the Lion & Wolf shall cease

§ 16 *Urthona*, see Index, *Los*

Chorus] Cp *America*, 68-71

¹ For the Raven, cp. *The Human Abstract* (S E, Clar Press, p 114)

And it [the Tree of Mystery] bears the fruit of Deceit,

Ruddy and sweet to eat,

And the Raven her nest has made

In its thickest shade

Cp also M H H, proverb 55 'As the caterpillar chooses the fairest leaves to lay her eggs on, so the priest lays his curse on the fairest joys'

² Lay roof] the images of the shutting out of eternity are interesting as from them develops the important symbol of the later myths, the 'Mundane Shell' (see Index)

³ Cp M H H, proverb 5 'He who desires but acts not, breeds pestilence' Cp V D A 114-218

A M E R I C A

INTRODUCTORY NOTE

Collation 'frontispiece and title-page 1 plate each, 'Preludium' 2 plates, 'A prophecy' 14 plates, 18 plates relief engraving, about 9½ x 6½ inches' (Clar Press, p 334)

America is a fuller and less rhapsodic treatment of the theme of the *Song of Liberty*. Blake's purpose is to define the forces made manifest in the American Revolution, and to show the significance of that event in the spiritual history of man. He sees in the conflict between the English Government and the Colonies the commencement of the final struggle between the primal 'Contraries', Restraint and Passion or Desire, between the passive that obeys Reason' and 'the active springing from Energy' (M H H, p 3). As elsewhere throughout the Lambeth books, these 'Contraries' are symbolized by Urizen and Orc, though in *America* the former does not appear till the close of the story, when his vice-regents have been compelled to give way before the forces of revolt. Up to this point the repressive 'religion' of Urizen operates through 'Albion's Angel', identified with the King of England (ll 29), 'the Guardian Prince of Albion'. It may be mentioned in passing that here, as in the *Marriage*, 'Angel' is used ironically to denote acceptance of the normal moral, civil, and religious codes.

Opposed to these are 'the souls of warlike men', Washington, Franklin, Paine, and others of the revolutionary leaders. They are roused by the quickening fires of Orc, who is for Blake the Liberator of mankind, but to the party of priest and king he is the 'Blasphemous Demon, Antichrist, hater of Dignities, Lover of wild rebellion and transgressor of God's Law' (ll 56-57). In the conflict that ensues, the 'red flames' of Orc contend with the plagues and blighting winds of Urizen, and triumph over them. Then the spirit of revolt passes eastward over the Atlantic—here, as later, the symbol of the floods of error that 'poured in deluge over the earth born man'—and reanimates the spiritually enfeebled, till

They feel the nerves of youth renew, and desires of ancient times
Over their pale limbs, as a vine when the tender grape appears

But the time for the emancipation of Europe is not yet. By a supreme effort of the forces of repression, among whom Urizen descends in person, the incipient tendency to rebellion is crushed, and for twelve years 'Angels and weak men' tyrannize over the 'strong'. At the end of this period the unrest in France, Spain, and Italy presages for Blake the final overthrow of all forms of restraint.

From this brief summary it appears that in Blake's view political emancipation was but one, and not the greatest result of the American Revolution. Not the tyranny of the monarchical government alone, but that of all creeds and conventions was to end when men should rise and will their own freedom. Moreover, failure on the part of the colonists would have involved the loss of that undefined portion of truth represented symbolically by America.

Then had America been lost, overwhelm'd by the Atlantic
And Earth had lost another portion of the infinite (ll 174-175)

America

Here too, as in the *Visions of the Daughters of Albion*, the perfect existence consists in the complete liberty of man to embody his impulses in act. Every attempt to interfere with this right is a violation of the eternal order, and a root of spiritual corruption. Lines 37-51 and 59-75 state Blake's view of this matter fully and unequivocally.

In an Appendix to the present text of *America* are printed what would seem to be portions of an earlier version of the Prophecy. The new matter consists of three pages, apparently displaced in the complete copies by plates 3, 4, and 12. A fourth, identical with plate 13, is not reprinted for convenience of reference; they are hereafter referred to as pp 3*, 4*, 12*, 13* respectively. They occupy both sides of two sheets, bound up, along with other plates from the Prophetic Books and elsewhere, with a manuscript copy of Cunningham's *Life of Blake* now in the possession of Mr B B Macgeorge of Glasgow. Printed by the familiar method of relief engraving and uncoloured, they may perhaps be proof sheets which Blake revised and altered, and finally re-engraved. Moreover, p 12* has been worked over once or twice in pencil, and finally cancelled by a line drawn vertically through the middle of the text.

An examination of the symbolism of these pages seems to show that they are earlier than the corresponding pages in the complete work. One of the most constant features of the symbolism of the Lambeth books from *America* onwards is the association of the imagery of fire and flame with the spirit of ardent passion and desire, which is Orc, while the mythical embodiments of the contrary forces of moral and political tyranny, e.g. Urizen and Albion's Angel, are represented as cold demons of cloud and mist. We find, however, that in the pages under notice this distinction is not observed, but that in plate 3 in the complete work and still more in the pencilled corrections on p 12*, Blake sets himself so to alter his text as to bring it into line in this respect with the symbolism that characterizes the Lambeth books as a whole. Thus on p 3*, l 14, Albion's Angel, a spirit of error, is described as the 'fiery prince' in the parallel passage on p 3 Blake alters the phrase to 'wrathful prince'. The significance of the change from 'fierce' (p 3*, l 16) to 'red' meteors (p 3 l 16) is less certain but there can be little doubt about the changes made on p 12*. All the alterations are connected more or less directly with Albion's Angel. In l 5 'flames' is altered to 'damp mists', 'shining limbs' (l 6) to 'aged limbs', 'gleam' (l 7) to 'cold', 'fires' (l 9) rather awkwardly to 'chill and heavy', 'flames' (l 13) to 'clouds', 'ardors' (l 15) to 'clangors', 'glowing' (l 17) to 'mustering', and 'like a King' (l 25) to 'like an aged King'. These changes seem clearly to prove that these pages belong to a period when Blake's symbolism was not as definitely established as it was when he made the perfected copies of *America*.

Further, on p 3*, l 4, the list of revolutionary leaders is given in this order: 'Washington, Hancock, Paine and Warren, Gates, Franklin and Green'. On p 3 the names of Franklin and Hancock are transposed. This alteration could not have been made for metrical reasons, the run of the line remains unchanged. The only reason would seem to have been to give the more famous name a more prominent position, and this would be more likely to be done in the later than in the earlier version. Moreover, pp 4* and 12* describe the session of the King and his Council at such length as to impede the

America

course, and obscure the main theme of the Prophecy, the spiritual significance of the revolt of the colonies, and the description comes nearer than anything else in Blake to passages in *The French Revolution* (1791). But in the corresponding pages 4 and 12 this prolixity is considerably reduced, the main thread of the argument is freed from distracting episodes, and the gist of the matter restated more symbolically. In fact, Blake in these pages seems to be treating the text of a Prophetic Book precisely as, at about the same time, he was treating poems like *To My Mirrie* in the Rossetti MS (Clar Press, pp 166-167).

But the matter of what we may now call the rejected pp 4* and 12* was afterwards utilized. The similarity of their text with that of *Europe*, ll 60-126, would seem to suggest that Blake worked their substance into the body of the later Prophecy, inserting it between the first and the second sections of Enitharmon's song, perhaps the most remarkable parallel between the two works being the reference to the collapse of the roof of the Council Chamber upon the heads of those sitting within (p 4*, ll 20-24, *Europe*, ll 63-67). Later still, Blake introduced passages reminiscent of these rejected pages into Nights VI and VII of *The Four Zoas*.

The existence of these two leaves is of interest by reason of the light they throw upon Blake's painstaking methods in producing his Prophetic Books—works which he rarely sold and which very few could have read. That he continually worked over his writings in their manuscript stage has been known ever since the publication of Sampson's edition of the *Lyrical Poems*, but now it is clear that he also undertook the much more arduous labour of re-engraving plates of text that for any reason did not satisfy him. These leaves also strengthen the theory that what are known as the extra pages in the copy of *Milton* belonging to the New York Public Library are rejected portions of an earlier and perhaps longer version of that poem which Blake, in part at least, re-engraved as he re-engraved plates 3, 4, and 12 of *America*.

The interest of *America* lies not in its range of ideas, as no new idea of value is developed, nor can it compare for vigour and quickness of mind with the *Marriage*. But perhaps better even than *The French Revolution* it shows how the outlines of events and personalities are modified and their aspects transformed as they were merged into the substance of Blake's dreams. As a foot-note to history its value is inconsiderable, but for the light it sheds on the workings of the mind of the mystic it is perhaps first among the non-lyrical works.

The following lines seem to have formed at one time part of *America*. Mr A. G. B. Russell, who discovered them, gives them on p. 69 of his *Engravings of William Blake*.

As when a dream of Thirialathia flies the midnight hour,
In vain the dreamer grasps the joyous images, they fly,
Seen in obscured traces in the Vale of Leutha, So
The British Colonies beneath the woful Princes fade
And so the Princes fade from earth, scarce seen by souls of men,
But tho' obscur'd, this is the form of the Angelic land

The fragment could not be related to *America* as it stands, nor is any symbolic or other value apparent in it.

A M E R I C A :
a
P R O P H E C Y

LAMBETH

Printed by WILLIAM BLAKE in the year 1793

PRELUDIUM

THE shadowy daughter of Urthona stood before red Orc
 When fourteen suns had faintly journey'd o'er his dark abode :
 His food she brought in iron baskets, his drink in cups of iron.
 Crown'd with a helmet & dark hair the nameless female stood ;
 A quiver with its burning stores, a bow like that of night, 5
 When pestilence is shot from heaven no other arms she need[s],
 Invulnerable tho' naked, save where clouds roll round her
 loins

Their awful folds in the dark air silent she stood as night ;
 For never from her iron tongue could voice or sound arise,
 But dumb till that dread day when Orc assay'd his fierce
 embrace 10

' Dark virgin,' said the hairy youth, ' thy father stern,
 abhorr'd,

Rivets my tenfold chains, while still on high my spirit soars ;
 Sometimes an eagle screaming in the sky, sometimes a lion
 Stalking upon the mountains, & sometimes a whale I lash
 The raging fathomless abyss, anon a serpent folding 15
 Around the pillars of Urthona, and round thy dark limbs
 On the Canadian wilds I fold, feeble my spirit folds,
 For chain'd beneath I rend these caverns, when thou bringest
 food

I howl my joy, and my red eyes seek to behold thy face
 In vain ! these clouds roll to & fro, & hide thee from my
 sight ' 20

- [2] Silent as despairing love, and strong as jealousy,
 The hairy shoulders rend the links, free are the wrists of fire.
 Round the terrific loins he seiz'd the panting, struggling
 womb ;

1 The shadowy daughter of Urthona] See S Lib. Introductory Note
 11-20 Cp B U, chap vii, and F Z v 79-142 for fuller accounts of the
 binding of Orc by his parents Los (closely identified later with Urthona) and
 Enitharmon. In these later versions, as here, Orc is still an active influence,
 though bound in the ' tenfold chain ' where the epithet suggests a reference
 to the Moral Law. The serpent imagery (ll 15-16) may have relation to
 Orc and the Tree of Mystery see Index, *Orc*, II, c

21-22 These lines recur F Z vii a 134 and 138

America

It joy'd : she put aside her clouds & smiled her first-born
smile,
As when a black cloud shews its lightnings to the silent
deep. 25

Soon as she saw the terrible boy, then burst the virgin cry .

' I know thee ! I have found thee & I will not let thee go !
Thou art the image of God who dwells in darkness of Africa,
And thou art fall'n to give me life in regions of dark death.
On my American plains I feel the struggling afflictions 30
Endur'd by roots that writhe their arms into the nether deep.
I see a serpent in Canada who courts me to his love,
In Mexico an Eagle, and a Lion in Peru ;
I see a Whale in the South-sea, drinking my soul away.
O what limb rending pains I feel ! thy fire & my frost 35
Mingle in howling pains, in furrows by thy lightnings rent.
This is eternal death, and this the torment long foretold ! '

28 See *The Song of Los*, Introductory Note

32-34 Cp ll 11-20 above, where these creatures are represented as forms assumed by the restricted energy that is enchained Orc. The symbolism of the lines remains unexplained. It is surmised that Blake saw in the revolution in the Colonies merely an instance of a much wider movement covering the whole of the western world. In the symbolism of the later books the West comes to be regarded as the place of truth and liberty.

37 Cp *Song of Liberty*, §§ 3-6 and note to § 3. See also *Song of Los*, Introductory Note

A P R O P H E C Y

[3] THE Guardian Prince of Albion burns in his nightly tent,
 Sullen fires across the Atlantic glow to America's shore,
 Piercing the souls of warlike men who rise in silent night.
 Washington, Franklin, Paine & Warren, Gates, Hancock &
 Green
 Meet on the coast glowing with blood from Albion's fiery
 Prince. 5

Washington spoke ' Friends of America, look over the
 Atlantic sea !

A bended bow is lifted in heaven, & a heavy iron chain
 Descends link by link from Albion's cliffs across the sea to
 bind

Brothers & sons of America, till our faces pale and yellow,
 Heads deprest, voices weak, eyes downcast, hands work-
 bruised, 10

Feet bleeding on the sultry sands, and the furrows of the whip
 Descend to generations that in future times forget.'

The strong voice ceased, for a terrible blast swept over the
 heaving sea .

The eastern cloud rent . on his cliffs stood Albion's wrathful
 Prince,

⁴ Dr Joseph Warren (1741-1775), of Boston, a leader of the extreme Whig party, and the author of the famous ' Suffolk Resolves ', 6th Sept. 1774, was killed in the defence of Bunker Hill. Horatio Gates, 1728-1806, after service with Braddock against Fort Duquesne and active duty in the Seven Years' War, was made adjutant-general by Congress. He was in command of the force that defeated Burgoyne at Saratoga. After his overthrow at Camden an inquiry was held into his conduct, but he was acquitted and retired to his estates. John Hancock, 1737-1793, was president of Congress 1775-1777, and was the first to sign the Declaration of Independence. General Nathaniel Greene, 1742-1786, made for himself a military reputation scarcely, if at all, inferior to that of Washington. Succeeding Gates in the command of the Southern army, he displayed great skill in eluding and dividing the forces of the enemy. Two other names are mentioned (*infra*, l. 159). Ethan Allen, 1739-1789, the eccentric but capable leader of the ' Green Mountain Boys ' from Vermont, the captor of Fort Ticonderoga, and author of the once famous deistical work ' Reason, the Only Oracle of Man ', and Lee, apparently Richard Henry Lee, 1732-1794, a delegate from Virginia to the first Congress, who introduced the resolutions of 7th June 1776, afterwards known as the Declaration of Independence.

America

- A dragon form, clashing his scales ; at midnight he arose, 15
 And flam'd red meteors round the land of Albion beneath :
 His voice, his locks, his awful shoulders and his glowing eyes
 [4] Appear to the Americans upon the cloudy night.

Solemn heave the Atlantic waves between the gloomy nations,
 Swelling, belching from its deeps red clouds & raging fires. 20
 Albion is sick ! America faints ! enrag'd the Zenith grew.
 As human blood shooting its veins all round the orb'd heaven,
 Red rose the clouds from the Atlantic in vast wheels of blood,
 And in the red clouds rose a Wonder o'er the Atlantic sea,
 Intense, naked, a Human fire, fierce glowing as the wedge 25
 Of iron heated in the furnace ; his terrible limbs were fire,
 With myriads of cloudy terrors, banners dark & towers
 Surrounded ; heat but not light went thro' the murky atmo-
 sphere.

The King of England, looking westward, trembles at the
 vision.

- [5] Albion's Angel stood beside the Stone of night, and saw 30
 The terror like a comet, or more like the planet red
 That once inclos'd the terrible wandering comets in its sphere.
 Then, Mars, thou wast our center, & the planets three flew
 round
 Thy crimson disk ; so, e'er the Sun was rent from thy red
 sphere,
 The Spectre glow'd, his horrid length staining the temple
 long 35
 With beams of blood , & thus a voice came forth, and shook
 the temple

- [6] ' The morning comes, the night decays, the watchmen leave
 their stations.
 The grave is burst, the spices shed, the linen wrapp'd up.
 The bones of death, the cov'ring clay, the sinews shrunk &
 dry'd

15 *Urizen*, at this period the grand symbol of civil and religious tyranny,
 is commonly represented under serpent or dragon form see *French
 Revolution*, II 127 and 177, and Index, *Serpent*.

16 Albion is Britain, and not as in F. Z., M., and J., the symbol of the
 human race (see Index, *Albion*)

24-25 a Wonder . . . fire] Orc. Cp S Lab §§ 11 and 19

30 Cp *Europe*, 96 note 'Angel' is here used ironically, as in M H. H

35-36 The Spectre's 'horrid length' is apparently equivalent to the
 dragon- or serpent-form of *Urizen* or of Albion's Angel, the voice is Orc's.
 This is clear from the general tenor of the lines that follow, though later
 (l. 54) Orc also is described as appearing in the shape of a serpent about

America

Reviving shake, inspiring move, breathing, awakening, 40
Spring like redeemed captives, when their bonds & bars are
burst.

Let the slave grinding at the mill run out into the field,
Let him look up into the heavens & laugh in the bright air ;
Let the inchained soul, shut up in darkness and in sighing,
Whose face has never seen a smile in thirty weary years, 45
Rise and look out ; his chains are loose, his dungeon doors
are open ;

And let his wife and children return from the oppressor's
scourge.

They look behind at every step, & believe it is a dream,
Singing "The Sun has left his blackness, & has found a
fresher morning,

And the fair Moon rejoices in the clear & cloudless night , 50
For Empire is no more ; and now the Lion & Wolf shall
cease " ,

[7] In thunders ends the voice Then Albion's Angel wrathful
burnt

Beside the Stone of Night ; and like the Eternal Lion's howl
In famine & war reply'd : ' Art thou not Orc, who, serpent
form'd,

Stands at the gate of Enitharmon to devour her children ? 55
Blasphemous Demon, Antichrist, hater of Dignities,
Lover of wild rebellion, and transgressor of God's Law,
Why dost thou come to Angels' eyes in this terrific form ?'

the 'Tree of Moral Virtue'. cp supia, Preludium, ll 15-16 Cp Ross MS.
iii (Clar Press, p 157) :

I saw a chapel all of gold
That none did dare to enter in,
And many weeping stood without,
Weeping, mourning, worshipping

I saw a serpent rise between
The white pillars of the door,
And he forc'd & forc'd & forc'd ,
Down the golden hinges tore.

And along the pavement sweet
Set with pearls & rubies bright,
All his shining length he drew,
Till upon the altar white

He vomited his poison out
On the bread & on the wine
So I turn'd into a sty,
And laid me down among the swine

42-48 These lines are repeated, F Z ix 668-674
54-59 See Index, *Orc*, i.

America

[8] The terror answer'd: 'I am Orc, wreath'd round the accursèd tree.

The times are ended; shadows pass; the morning 'gins to break. 60

The fiery joy that Urizen perverted to ten commands,
What night he led the starry hosts thro' the wide wilderness,
That stony law I stamp to dust, and scatter religion abroad
To the four winds as a torn book, & none shall gather the leaves.

But they shall rot on desert sands, & consume in bottomless deeps, 65

To make the desarts blossom, & the deeps shrink to their fountains,

And to renew the fiery joy, and burst the stony roof;
That pale religious lechery, seeking Virginity,
May find it in a harlot, and in coarse-clad honesty

The undefil'd, tho' ravished in her cradle night and morn. 70

For every thing that lives is holy, life delights in life,
Because the soul of sweet delight can never be defil'd

Fires inwrap the earthly globe, yet man is not consum'd;

Amidst the lustful fires he walks; his feet become like brass,
His knees and thighs like silver, & his breast and head like gold.' 75

[9] 'Sound! sound! my loud war-trumpets, & alarm my Thirteen Angels!

Loud howls the eternal Wolf; the eternal Lion lashes his tail.
America is dark'ned, and my punishing Demons, terrified,
Crouch howling before their caverns deep like skins dry'd in the wind.

They cannot smite the wheat, nor quench the fatness of the earth; 80

59 Cp F Z vii 161-165 and I 163 *note* cp also Index, *Orc*, II c

61 Urizen 'the primeval Priest', lays his curse on the fairest joys' (M H H, proverb 55) The stone with which he overwhelms Fuzon, the fiery spirit that refuses to submit to his laws, becomes 'Mount Sinai in Arabia' (B. A. 11).

63-72 See General Introduction, p 82, and S Lib, 'Chorus'.

76-102 These lines are spoken by Albion's Angel (I 103) whose Thirteen Angels would seem to be the 'mental deities' of the rebellious states cp M H H, p 11 Apparently because they 'reflect the genius' of their respective provinces, they afterwards forsake their allegiance to the Urizenic party and appear on the side of the insurgents cp *infra*, II 115-141.

77 The Wolf and the Lion are symbols of constitutional tyranny of 'Empire' cp S Lib., § 20

78 The 'punishing Demons' are the agents of the Crown, apparently the Governors of the Colonies

America

They cannot smite with sorrows, nor subdue the plow and
spade ;

They cannot wall the city, nor moat round the castle of
princes ;

They cannot bring the stubbèd oak to overgrow the hills :

For terrible men stand on the shores, & in their robes I see

Children take shelter from the lightnings ; there stands

Washington, 85

And Paine and Warren, with their foreheads rear'd toward
the east.

But clouds obscure my agèd sight. A vision from afar !

Sound ! sound ! my loud war-trumpets, & alarm my thirteen
Angels !

Ah, vision from afar ! Ah, rebel form that rent the ancient

Heavens ! Eternal Viper self-renew'd, rolling in clouds, 90

I see thee in thick clouds and darkness on America's shore,

Writhing in pangs of abhorred birth, red flames the crest
rebellious

And eyes of death ; the harlot womb, oft openèd in vain,

Heaves in enormous circles now the times are return'd upon
thee,

Devourer of thy parent ! now thy unutterable torment
renews, 95

Sound ! sound ! my loud war-trumpets, & alarm my thirteen
Angels !

Ah, terrible birth ! a young one bursting ! where is the
weeping mouth,

And where the mother's milk ? instead, those ever-hissing
jaws

And parchèd lips drop with fresh gore Now roll thou in the
clouds !

Thy mother lays her length outstretch'd upon the shore
beneath. 100

Sound ! sound ! my loud war-trumpets, & alarm my thirteen
Angels !

Loud howls the eternal Wolf : the eternal Lion lashes his
tail '

[10] Thus wept the Angel voice ; & as he wept, the terrible
blasts

Of trumpets blew a loud alarm across the Atlantic deep.

86 The East is the quarter of error see Index, *Cardinal Points*

90 The 'Eternal Viper self-renewed' is apparently Orc, Albion's Angel giving the 'religious' view (cp M H H, pp 5-6, and Gen III 14-15) But the passage remains obscure partly as a result of the contradiction between the epithet 'self-renewed' and l 100

America

No trumpets answer ; no reply of clarions or of fifes : 105
Silent the Colonies remain and refuse the loud alarm

On those vast shady hills between America & Albion's shore,
Now barr'd out by the Atlantic sea, call'd Atlantean hills,
Because from their bright summits you may pass to the
Golden world,

An ancient palace, archetype of mighty Emperics, 110
Rears its immortal pinnacles, built in the forest of God
By Ariston, the king of beauty, for his stolen bride.

Here on their magic seats the thirteen Angels sat perturb'd,
For clouds from the Atlantic hover o'er the solemn roof.

[11] Fiery the Angels rose, & as they rose deep thunder roll'd 115
Around their shores, indignant burning with the fires of Orc ;
And Boston's Angel cried aloud as they flew thro' the dark
night.

He cried . ' Why trembles honesty, and, like a murderer,
Why seeks he refuge from the frowns of his immortal station ?
Must the generous tremble & leave his joy to the idle, to the
pestilence 120

That mock him ? who commanded this ? what God ? what
Angel ?

To keep the gen'rous from experience till the ungenerous
Are unrestrain'd performers of the energies of nature,
Till pity is become a trade, and generosity a science
That men get rich by, & the sandy desert is giv'n to the
strong ? 125

What God is he writes laws of peace, & clothes him in a
tempest ?

What pitying Angel lusts for tears, and fans himself with
sighs ?

What crawling villain preaches abstinence & wraps himself
In fat of lambs ? no more I follow, no more obedience pay.'

107-114 See Index, *Atlantic Continent*

112 Ariston is only mentioned once elsewhere cp *Africa*, l 4 note

117 The prominence given to Boston's Angel in this episode is apparently
reminiscent of the activity of that city's representatives in the Continental
Congress, and particularly of John Adams, who took a prominent part in
the discussions leading up to the Declaration of Independence

119 Cp Letter to Butts, 10th January 1802 (R, p 100) 'But if we fear
to do the dictates of our angels, and tremble at the tasks set before us,
if we refuse to do spiritual acts because of natural fears or natural desires,
who can describe the dismal torments of such a state !' The allusion
would seem to be to the hesitation on the part of certain delegates in
Congress to face the responsibility of declaring for separation from England,

121-123 Cp S L, *Africa*, ll. 22-27

America

- [12] So cried he, rending off his robe & throwing down his scepter
In sight of Albion's Guardian ; and all the thirteen Angels
Rent off their robes to the hungry wind, & threw their golden
scepters 132
Down on the land of America : indignant they descended
Headlong from out their heav'nly heights, descending swift
as fires
Over the land ; naked & flaming are their lineaments seen
In the deep gloom ; by Washington & Paine & Warren they
stood, 136
And the flame folded, roaring fierce within the pitchy night
Before the Demon red, who burnt towards America
In black smoke, thunders and loud winds, rejoicing in its
terror,
Breaking in smoky wreaths from the wild deep & gath'ring
thick 140
In flames, as of a furnace, on the land from North to South,
[13] What time the thirteen Governors that England sent convene
In Bernard's house, the flames cover'd the land : they
rouze, they cry.

Shaking their mental chains, they rush in fury to the sea
To quench their anguish . at the feet of Washington down
fall'n, 145

They grovel on the sand and writhing lie, while all
The British soldiers thro' the thirteen states sent up a howl
Of anguish, threw their swords & muskets to the earth & ran
From their encampments and dark castles, seeking where to
hide

From the grim flames and from the visions of Orc, in sight
Of Albion's Angel ; who, enrag'd, his secret clouds open'd 151
From north to south, and burnt outstretch'd on wings of
wrath, cov'ring

The eastern sky, spreading his awful wings across the heavens.
Beneath him roll'd his num'rous hosts ; all Albion's Angels,
camp'd,

Darken'd the Atlantic mountains, & their trumpets shook the
valleys, 155

¹⁴² Bernard's House is Faneuil Hall, Boston, the 'Cradle of Liberty'. Here the delegates from surrounding towns met to protest against certain high-handed actions on the part of the British officials. Francis Bernard, Governor of Massachusetts, was an autocratic person, to whom the leaders of the popular party were 'demagogues'. His misleading reports to the king are held to have been responsible to some extent for the conduct of the home Government towards the Colonies.

America

Arm'd with diseases of the earth to cast upon the Abyss—
Their numbers forty millions, must'ring in the eastern sky.

- [14] In the flames stood & view'd the armies drawn out in the sky,
Washington, Franklin, Paine & Warren, Allen, Gates & Lee,
And heard the voice of Albion's Angel give the thunderous
command. 160

His plagues, obedient to his voice, flew forth out of their
clouds,

Falling upon America as a storm, to cut them off

As a blight cuts the tender corn when it begins to appear.

Dark is the heaven above, & cold & hard the earth beneath :

And as a plague wind, fill'd with insects, cuts off man &
beast, 165

And as a sea o'erwhelms a land in the day of an earthquake,

Fury, rage, madness in a wind swept through America,

And the red flames of Orc, that folded, roaring fierce, around
The angry shores, and the fierce rushing of th' inhabitants
together.

The citizens of New-York close their books & lock their
chests ; 170

The mariners of Boston drop their anchors and unlade ;

The scribe of Pensylvania casts his pen upon the earth ;

The builder of Virginia throws his hammer down in fear.

Then had America been lost, o'erwhelm'd by the Atlantic,

And Earth had lost another portion of the infinite. 175

But all rush together in the night in wrath and raging fire.

The red fires rag'd · the plagues recoil'd : then roll'd they
back with fury

- [15] On Albion's Angels : then the Pestilence began in streaks
of red

Across the limbs of Albion's Guardian : the spotted plague
smote Bristol's,

And the Leprosy London's Spirit, sickening all their bands.

The millions sent up a howl of anguish and threw off their
hammer'd mail, 181

And cast their swords & spears to earth, & stood a naked
multitude.

156 Cp. F Z vii a 111-118.

174-177 See Index, *Atlantic Continent* The act of the colonists, in uniting to oppose and finally to cast off the authority of Britain, is here given a value beyond its political and material consequences. It was an assertion of Liberty against Moral Law, a vindication of the 'wisdom and joy of Eternity'. The revolutionary spirit, the red fires of Orc, repels the 'spiritual diseases' that arise from Urizen's 'Religion'.

America

Albion's Guardian writhed in torment on the eastern sky,
Pale, quiv'ring toward the brain his glimmering eyes, teeth
chattering,

Howling & shuddering, his legs quivering; convuls'd each
muscle & sinew. 185

Sick'ning lay London's Guardian and the ancient miter'd
York,

Their heads on snowy hills, their ensigns sick'ning in the sky.

The plagues creep on the burning winds, driven by flames
of Orc,

And by the fierce Americans rushing together in the night,
Driven o'er the Guardians of Ireland and Scotland and Wales.
They, spotted with plagues, forsook the frontiers, and their
banners, sear'd 191

With fires of hell, deform their ancient heavens with shame
& woe.

Hid in his caves the Bard of Albion felt the enormous plagues,
And a cowl of flesh grew o'er his head & scales on his back
& ribs

And, rough with black scales, all his Angels fright their
ancient heavens 195

The doors of marriage are open, and the Priests, in rustling
scales,

Rush into reptile coverts, hiding from the fires of Orc
That play around the golden roofs in wreaths of fierce desire,
Leaving the females naked and glowing with the lusts of
youth.

For the female spirits of the dead, pining in bonds of religion,
Run from their fetters, reddening; & in long drawn arches
sitting, 201

183-186 Blake seems to antedate George III's mental collapse (1788)
186 London's Guardian is mentioned in l 4 of the cancelled p 12* (see
Appendix to this Prophecy) The reference may be to Lord Mansfield, the
Lord Chief Justice cp *Europe*, 120-126 'Ancient mitred York' is
apparently William Markham, Archbishop of York, a friend of Mansfield,
through whom he was appointed tutor to the Prince of Wales and Prince
Frederick It was Markham who warned Mansfield of the danger that
threatened him in the riots of 2nd June 1780, and helped him to escape
He was in his sixty-first year at the time

193 William Whitehead was Poet Laureate from 1757 to 1785 But
Blake may here be anticipating events, and expressing some of the general
derision excited by Pitt's appointment of Henry James Pye—poetical Pye,
as Scott calls him—to succeed Thomas Warton in 1790

196 As in V. D. A. and the earlier Ross MS. poems—e g 'The Fairy',
at first called 'The Marriage Ring',—marriage is a type of restrictive
morality

196-197 Cp F Z vii a 111-118.

America

They feel the nerves of youth renew, and desires of ancient times
Over their pale limbs, as a vine when the tender grape appears.

[16] Over the hills, the vales, the cities, rage the red flames fierce ;
The Heavens melted from north to south ; and Urizen, who
sat 205

Above all heavens, in thunders wrap'd, emerg'd his leprous head
From out his holy shrine, his tears in deluge piteous
Falling into the deep sublime . flag'd with grey-brow'd snows
And thunderous visages, his jealous wings wav'd over the deep.
Weeping in dismal howling woe, he dark descended, howling
Around the smitten bands, cloth'd in tears & trembling,
shudd'ring, cold.

His stor'd snows he pour'd forth, and his icy magazines
He open'd on the deep, and on the Atlantic sea, white,
shiv'ring.

Leprous his limbs, all over white, and hoary was his visage,
Weeping in dismal howlings before the stern Americans, 215
Hiding the Demon red with clouds & cold mists from the earth,
Till Angels & weak men twelve years should govern o'er the
strong ;

And then their end should come, when France reciev'd the
Demon's light.

Stiff shudderings shook the heav'nly thrones ! France, Spain
& Italy

In terror view'd the bands of Albion and the ancient
Guardians 220

Fainting upon the elements, smitten with their own plagues
They slow advance to shut the five gates of their law-built
heaven,

Fill'd with blasting fancies and with mildews of despair,
With fierce disease and lust, unable to stem the fires of Orc ;
But the five gates were consum'd & their bolts and hinges
melted , 225

And the fierce flames burnt round the heavens & round the
abodes of men

FINIS

212-214 Cp F Z vii 69-80

217 Twelve years would seem to be Blake's estimate of the time between
the American and the French Revolutions. The emancipation of man,
begun in the first of these, is regarded as postponed for a period by a supreme
exertion of the powers of Law, till the upheaval in France carried it further.

220-221 Cp ll 178-197

222 The ' five gates of their law-built heaven ' are apparently the five
senses whose limited powers of perception give rise to the delusions of
materialism and morality cp General Introduction, pp 22-25

APPENDIX

to

AMERICA

The three portions of text here printed have been described in the Introductory Note to *America*. The first, an earlier engraving of the opening passage of the Prophecy, differs very slightly from the later form of the same passage in the published version, all the changes are indicated in the foot-notes. The other two pages, however, are totally different from the corresponding pp 4 and 12 in the final form of *America*. The second page, the rejected p 4, shows no signs of revision, but p 12 has been worked over once or twice, and finally cancelled, after Blake's usual manner, by a vertical line through the text, from l. 10 to the bottom. Here, as elsewhere, we give Blake's latest reading, all earlier forms being given in foot-notes.

[3*]

A Prophecy

THE Guardian Prince of Albion burns in his nightly tent ;
Sullen fires across the Atlantic glow to America's shore,
Piercing the souls of warlike men, who rise in silent night.
Washington, Hancock, Paine & Warren, Gates, Franklin &
Green

Meet on the coast glowing with blood stood Albion's fiery
Prince.

Washington spoke : ' Friends of America, look over the
Atlantic sea !

A bended bow in heaven is lifted, & a heavy iron chain
Descends link by link from Albion's cliffs across the sea, to
bind

Brothers & sons of America, till our faces pale and yellow,
Heads deprest, voices weak, eyes downcast, hands work-
bruise'd,

Feet bleeding on the sultry sands, and the furrows of the whip
Descend to generations that in future times forget '—

The strong voice cease'd for a terrible blast swept over the
heaving sea.

The quotations given below are from the corresponding page in the final version of *America*, and show all the textual changes. The line-numbers are the same in both cases.

4 Washington, Franklin, Paine & Warren, Gates, Hancock, & Green.

5 stood] from

7 A bended bow in heaven is lifted] A bended bow is lifted in heaven

Appendix to America

The eastern cloud rent : on his cliffs stood Albion's fiery Prince,

A dragon form, clashing his scales ; at midnight he arose, 15
And flam'd fierce meteors round the band of Albion beneath.
His voice, his locks, his awful shoulders and his glowing eyes

[4*] Reveal the dragon thro' the human, coursing swift as fire
To the close hall of counsel, where his Angel form renews.
In a sweet vale shelter'd with cedars, that eternal stretch
Their unmov'd branches, stood the hall, built when the moon
shot forth,

In that dread night when Urizen call'd the stars round his
feet : 5

Then burnt the center from its orb, and found a place beneath ;
And Earth, conglob'd, in narrow room roll'd round its sulphur
Sun,

To this deep valley situated by the flowing Thames,
Where George the third holds council & his Lords & Commons
meet,

Shut out from mortal sight, the Angel came : the vale was
dark 10

With clouds of smoke from the Atlantic, that in volumes roll'd
Between the mountains ; dismal visions mope around the
house.

On chairs of iron, canopied with mystic ornaments
Of life by magic power condens'd, infernal forms art-bound,
The council sat ; all rose before the agèd apparition. 15
His snowy beard that streams like lambent flames down his
wide breast

Wetting with tears ; & his white garments cast a wintry light.
Then, as arm'd clouds arise terrific round the northern drum,
The world is silent at the flapping of the folding banners ;

So still terrors rent the house : as when the solemn globe 20
Launch'd to the unknown shore, while Sotha held the northern
helm,

Till to that void it came & fell ; so the dark house was rent,
The valley mov'd beneath ; its shining pillars split in twain,
And its roofs crack across, down falling on th' Angelic seats.

[12*] [Then Albion's Angel] rose, resolv'd, to the cave of armoury.
His shield, that bound twelve demons & their cities in its orb,
He took down from its trembling pillar ; from its cavern deep
His helm was brought by London's Guardian, & his thirsty
spear

3*. 14 fiery] wrathful

16 fierce] red

12*. 1 Then Albion's Angel] *del. no 2nd rdg.*

cave] ? cove

Appendix to America

By the wise spirit of London's river . silent stood the King,
 breathing damp mists, ⁵
 And on his aged limbs they clasp'd the armour of terrible gold.
 Infinite London's awful spires cast a dreadful cold
 Even on rational things beneath and from the palace walls
 Around Saint James's, chill & heavy, even to the city gate.
 On the vast stone whose name is Truth he stood, his cloudy shield
 Smote with his scepter ; the scale bound orb loud howl'd,
 th[e] pillar
 Trembling sunk, an earthquake roll'd along the mossy pile.
 In glittering armour, swift as winds, intelligent as clouds,
 Four winged heralds mount the furious blasts & blow their
 trumps,
 Gold, silver, brass, & iron . clangors clamouring rend the
 shores. ¹⁵
 Like white clouds rising from the deeps, his fifty-two armies
 From the four cliffs of Albion rise, mustering around their Prince;
 Angels of cities, and of parishes, and villages, and families,
 In armour as the nerves of wisdom, each his station holds.
 In opposition dire, a warlike cloud, the myriads stood ²⁰
 In the red air before the Demon. But like a constellation
 ris'n and blazing
 Over the rugged ocean, so the Angels of Albion hung
 Over the frowning shadow like an aged King in arms of gold
 Who wept over a den in which his only son, outstretch'd,
 By rebels' hands was slain , his white beard wav'd in the
 wild wind , ²⁵
 On mountains & cliffs of snow the awful apparition hover'd ;
 And like the voices of religious dead heard in the mountains
 When holy zeal scents the sweet valleys of the virgin bliss,
 Such was the hollow voice that o'er America lamented. ²⁹

5 London's river .] a word added after river illegible damp mists]

with flames 1st rdg del . fear forth 2nd rdg del

6 aged limbs] shining limbs 1st rdg del

7 cold] gleam 1st rdg del

8 on rational] to rational 1st rdg

9 chill & heavy] glow the fires 1st rdg del , 2nd rdg del , illegible.

11 the pillar] th' eternal pillar 1st rdg del A word substituted for eternal is illegible

13 as clouds] as flames 1st rdg del

15 clangors] ardors 1st rdg del

17 mustering] glowing 1st rdg del

19 holds] fixes 1st rdg del

21-23 In blazing] 1st rdg .

In the red air before the Demon, seen even by mortal men,
 Who call it Fancy, or [& 1st rdg del] shut the gates of sense, or [& 1st. rdg.
 del.] in their chambers

Sleep like the dead But like a constellation, ris'n and blazing

22 Over the] These are cancelled in the original, apparently through inadvertence

23 like an aged King] like a King 1st rdg.

29 America] the red Demon 1st rdg del.

EUROPE

INTRODUCTORY NOTE

Collation (B.M. copy): title 1 plate, Preludium 2 plates, text 11 plates, two full-page designs (pp 6 and 7) = 16 plates, relief engravings, about $9\frac{1}{2} \times 6\frac{1}{2}$ inches¹

The poem that we regard as a rejected Preludium to *Europe* is here printed in an appendix. That by which it was replaced has already been discussed in connexion with the cognate documents, the *America* Preludium and the *Song of Liberty*, in the Introductory Note to the latter work

The 'Prophecy' itself has affinity with the other writings that bear the names of the continents, *America*, and the two parts of *The Song of Los, Africa, and Asia*. Its title 'Europe', used almost constantly in the later works to denote the state of subjection to the delusions of the normal metaphysic and ethic, has here in addition a particular reference to the social and political conditions that preceded the French Revolution. The work contains several very difficult passages. One of these is in the first fifty lines. It is possible that a vague suggestion of Milton's *Nativity Ode* in the rhythm and phraseology of the opening stanzas may point to the identity of the 'secret child' (l 2), and Jesus. If this conjecture holds, the entire passage can be read as a part of Blake's earlier criticism of Christianity, for which the chief documents are other parts of *Europe* and ll 20-27 of *Africa*. The same purpose would seem to underlie the lines (9-14) that tell how Urthona—an infrequent and obscure symbol in the early books—takes his rest, while Urizen, 'the primeval Priest', freed from his chains, appears in the north, the quarters to which the eternals banished him and his 'religion'. This apparently expresses Blake's opinion that, with the triumph of Christianity, the spiritual energy associated clearly enough in the later books, but not so clearly here, with Urthona becomes dormant, while its contrary, 'the passive that obeys reason', once more asserts itself. These lines are put into the mouth of Los, and it may prevent confusion to notice here that he and Urthona are nowhere related in the Lambeth books as they are in the later writings. Indeed, Blake's conception of Los in the early writings is difficult to determine. This may be due, in great measure, to the absence at this point of any idea of a divine purpose of regeneration, such as makes Los the central figure of the longer 'prophetic' books, from *The Four Zoas* to *Jerusalem*. In the present book it is not even possible to connect with any certainty the activities of Los and the emancipatory influence of Orc, though in the myth they are represented as father and son. An instance of what appears to be the distance between the early and later presentations of Los occurs in the lines following

¹ In this copy quotations from the poets, from Shakespeare and Milton to Mrs Ann Radcliffe, apposite to Blake's designs, have been written in a hand very like that in the note signed 'F Tatham' which is to be seen on the drawing in the Print-room, *Blake's Drawings*, vol. 1 (1874, 12 12 148), and in that signed 'Fred Tatham' on the sheet on which are printed Blake's engravings of Venus, Hermes and the Laocoön group.

Europe

those already referred to. Los calls his children and bids them seize 'all the spirits of life' and bind 'their warbling joys' and 'all the nourishing sweets of earth' to the strings of their harps to give bliss to eternals—a presentation of the 'eternal prophet' and of the 'Eternals' that recalls the Epicurean idea of the nature of the gods (cp. ll 19-23). Finally he commands Orc to rise in his chains, to be crowned, as in mockery, with vine leaves. So commences 'the Night of Entharmon's joy', the triumph of the moral law. She summons her children by pairs, male and female, to aid her in her work of deluding man, bidding them

Go, tell the human race that Woman's love is Sin,
That an Eternal life awaits the worms of sixty winters,
In an allegorical abode where existence hath never come (ll 37-39)

Her influence is represented as extending over the eighteen hundred years of the Christian dispensation, the duration of her 'sleep', the 'female dream', during which the life of man is an unreal existence beneath the 'Shadows of a woman', the delusion of sense-perception and repressive morality.

After briefly indicating this valuation of Christianity, the 'Prophecy' turns abruptly to the social and political conditions prevailing over Europe at the close of the eighteenth century. The action becomes centred in Britain, 'o'er-clouded by the terrors of struggling times' (l 70), the first stirrings of the revolutionary spirit in the Old World. The symbols in this part of *Europe* are almost identical with those of America. On the side of repression is 'Albion's Guardian', with his ministers, called in irony his 'Angels'—against these, on the side of revolt, is Orc. The former derive their authority from Urizen, whose 'station', the 'Stone of night', is so described as to identify it with the human skull. The statement that it forms the 'southern porch' to the 'serpent temple' (l 91)—as it were the citadel or sanctuary of the mundane error arising from reason and sense-perception—recalls the similar image in *The Human Abstract* (S E, Clar Press, p 134), when the 'Tree of Moral Virtue', equivalent in its symbolic content to the 'serpent temple', is said to grow 'in the Human brain'. By reason of his exclusive dependence upon 'the natural organs of sense',

man became an Angel,
Heaven a mighty circle turning, God a tyrant crown'd. (ll 92-93)

The Urizenic 'religion' triumphs in 'the night of Entharmon':

The youth of England, hid in gloom, curse the pain'd heavens, compell'd
Into the deadly night to see the form of Albion's Angel
Their parents brought them forth, & aged ignorance preaches canting.

Every house is a den, every man bound,

The shadows are fill'd
With spectres, and the windows wove over with curses of iron:
Over the doors 'Thou shalt not' & over the chimneys 'Fear' is written.
With bands of iron round their necks fasten'd into the walls
The citizens, in leaden gyves the inhabitants of suburbs,
Walk heavy—soft and bent are the bones of villagers. (ll 132-137)

But the tyranny that priest and king exercise as Urizen's ministers is threatened by the increasing influence of the rebel Orc. There

Europe

seems to be an allusion in ll 120-130 to a popular rising in London, which, though successful at first, was ultimately repressed by the exercise of constitutional authority. It is perhaps worthy of passing notice, in connexion with what has been said above of the nature of Los in these early books, that two of his sons, Rintrah and Palambron, are represented as overwhelming this premature attempt to achieve freedom. Yet in spite of temporary repulse, the revolutionary spirit spreads in the quickening fires of Orc.

The concluding portion of the book is also the most difficult. Alarmed at the growing power of Orc, Albion's Angel

Siez'd in horror and torment

The Trump of the last doom . but he could not blow the iron tube

Thrice he assay'd presumptuous to awake the dead to Judgment

(ll. 143-145)

Then :

A mighty Spirit leap'd from the land of Albion,

Nam'd Newton : he siez'd the Trump & blow'd the enormous blast

Yellow as leaves of Autumn the myriads of Angelic hosts

Fell thro' the wintry skies seeking their graves,

Rattling their hollow bones in howling and lamentation (ll 146-150)

Nothing can be added to what has already been said of this passage in the General Introduction. What follows is equally obscure, and the utmost that can be attempted is to indicate the main points of the story. The sounding of the trumpet and the falling of the Angelic myriads evidently marks the beginning of the end of the old moral law. Yet this fact seems to be hidden from Enitharmon, who wakes from her sleep, not knowing that she had slept eighteen hundred years (ll. 151-153). She resumes her song as if it had suffered no interruption, and calls the remainder of her sons and daughters to her aid. Last of all she summons Orc, to smile upon her children and give her 'mountains joy of his red light' (ll 190-192). This would seem to symbolize Blake's opinion that the ultimate purpose of the forces of empiricism and repressive morality symbolized by Enitharmon is to bring even passion and desire, their contraries, to minister to them. But again difficulty arises because Blake's statement of the matter makes it impossible to discover what response Enitharmon's children make to her call (ll 193-195). Ultimately, however, the dawn appears, the morning of universal liberty begins to break. Enitharmon weeps, as Urizen does when, in the close of *Asia*, the Grave quickens beneath the fires of Orc. Apparently the final conflict between the opposed forces of Law and individual freedom is about to begin. Orc descends into France, the terrible agents of revolution begin their work, so that 'Enitharmon groans and cries in anguish and dismay'. The book closes with the descent of Los and his sons to 'the strife of blood'. Unfortunately his part in what is to follow, whether for or against Orc, is not discernible.

E U R O P E

a

P R O P H E C Y

LAMBETH

Printed by Will^m Blake 1794

THE nameless shadowy female rose from out the breast of Orc,
Her snaky hair brandishing in the winds of Enitharmon ;
And thus her voice arose :

' O mother, Enitharmon, wilt thou bring forth other sons,
To cause my name to vanish, that my place may not be
found ? 5
For I am faint with travel,
Like the dark cloud disburden'd in the day of dismal thunder.

' My roots are brandish'd in the heavens ; my fruits in earth
beneath
Surge, foam and labour into life, first born & first consum'd,
Consumèd and consuming ! 10
Then why shouldst thou, accursèd mother, bring me into life ?

' I wrap my turban of thick clouds around my lab'ring head,
And fold the sheety waters as a mantle round my limbs ;
Yet the red sun and moon
And all the overflowing stars, rain down prolific pains 15

[2] ' Unwilling I look up to heaven, unwilling count the stars,
Sitting in fathomless abyss of my immortal shrine ;
I sieze their burning power,
And bring forth howling terrors, all devouring fiery kings,

' Devouring & devourèd, roaming on dark and desolate moun-
tains, 20
In forests of eternal death, shrieking in hollow trees.
Ah, mother Enitharmon !
Stamp not with solid form this vig'rous progeny of fires.

' I bring forth from my teeming bosom myriads of flames,
And thou dost stamp them with a signet ; then they roam
abroad, 25
And leave me void as death.
Ah ! I am drown'd in shady woe and visionary joy.

Europe

' And who shall bind the infinite with an eternal band
To compass it with swaddling bands? and who shall cherish it
With milk and honey? 30
I see it smile, & I roll inward, & my voice is past '

She ceast, & roll'd her shady clouds
Into the secret place.

28-31 The 'infinite' here appears to refer to the 'progeny of fires', the spirits of liberty. The lines express her realization that the restrictive activities identified with Enitharmon cannot permanently triumph

29-30 In the latest prophetic writings 'to feed with milk' is to establish the feminine delusions of morality and sense experience Cp J. 67. 22
68 30 : 82. 40.

A P R O P H E C Y

THE deep of winter came,
 What time the secret child
 Descended thro the orient gates of the eternal day.
 War ceas'd, & all the troops like shadows fled to their abodes.

Then Enitharmon saw her sons & daughters rise around ;
 Like pearly clouds they meet together in the crystal house ;
 And Los, possessor of the moon, joy'd in the peaceful night,
 Thus speaking, while his num'rous sons shook their bright
 fiery wings

' Again the night is come
 That strong Urthona takes his rest, 10
 And Urizen, unloos'd from chains,
 Glows like a meteor in the distant north
 Stretch forth your hands and strike the elemental strings !
 Awake the thunders of the deep !

[4] ' The shrill winds wake, 15
 Till all the sons of Urizen look out and envy Los.
 Sieze all the spirits of life and bind
 Their warbling joys to our loud strings !
 Bind all the nourishing sweets of earth
 To give us bliss, that we may drink the sparkling wine of
 Los ! 20
 And let us laugh at war,
 Despising toil and care,
 Because the days and nights of joy in lucky hours renew.

1-4 ' Winter ' is constantly associated with the state of error, a condition of spiritual sterility and inanition that harmonizes with Blake's earlier criticism of Christianity already noticed see *Europe*, Introductory Note It is difficult to see the connexion of l 4 with this otherwise than in irony

6 The image of the ' crystal cabinet ' in the poem bearing that title (Pickering MS, Clar Press, p 282) is one of Blake's later symbols of the false world of empiricism and morality, which is controlled by the feminine powers, Vala and the Daughters of Albion, the equivalents of Enitharmon and her children in the present passage See below, l 186

10-12 See Index, *Los*, Note I Apparently Urthona expresses some form of spiritual energy—later he is represented as labouring at the furnaces and anvil—and is contrasted with Urizen, the negation of all positive creative activity

Europe

' Arise, O Orc, from thy deep den !
 First born of Enitharmon, rise, 25
 And we will crown thy head with garlands of the ruddy vine !
 For now thou art bound,
 And I may see thee in the hour of bliss, my eldest born.'

The horrent Demon rose, surrounded with red stars of fire
 Whirling about in furious circles round the immortal fiend.

Then Enitharmon down descended into his red light, 31
 And thus her voice rose to her children the distant heavens
 reply .

- [5] ' Now comes the night of Enitharmon's joy.
 Who shall I call ? Who shall I send,
 That Woman, lovely Woman, may have dominion ? 35
 Arise, O Rintrah, thce I call, & Palamabron thee !
 Go ! tell the human race that Woman's love is Sin ;
 That an Eternal life awaits the worms of sixty winters
 In an allegorical abode where existence hath never come.
 Forbid all Joy, & from her childhood shall the little female
 Spread nets in every secret path. 41

' My weary eyelids draw towards the evening ; my bliss is yet
 but new

- [6] Arise, O Rintrah, eldest born, second to none but Orc !
 O lion Rintrah, raise thy fury from thy forests black !
 Bring Palamabron, hornèd priest, skipping upon the moun-
 tains, 45

27-28 These lines appear to emphasize the point that the restriction of energy is the condition of the continuance of morality

33-41 Cp ll 131-137 and V D A 160-177 In his notes to *Lavater's Aphorisms* Blake writes ' But the Philosophy of Causes and Consequences mislead Lavater as it has all his contemporaries the origin of the mistake is, they suppose that Woman's Love is Sin In consequence, all the loves and graces with them are sins '

43 The sons and daughters, whom Enitharmon makes the ministers of her purpose of subjugating man, are so described in the course of her song as to suggest that Blake intended in each of them a definite and distinct meaning Unfortunately, it is not now possible to interpret them with any certainty, since the indications in the present work are insufficient and the symbols are not developed in quite the same way elsewhere Swinburne's *Essay* (p 241) contains the following paraphrase of this passage ' To this end [i e the establishment of Woman's dominion] the goddess of Space calls forth her chosen children, the " horned priest " of animal nature, the " silver-bowed queen " of desolate places, the " prince of the sun " with his innumerable race " thick as the summer stars " Moon and sun, spirit and flesh, all lonely jealous forces and mysteries of the natural world are gathered together under her law, that throughout the eighteen Christian centuries she may have her will of the world ' For *Elynttria* cp M 9 38 11 36, extra p 8 14-18, and M 9 28 note

Europe

And silent Elynittria, the silver bowed queen !
Rintrah, where hast thou hid thy bride ?
Weeps she in desert shades ?
Alas, my Rintrah ! bring the lovely jealous Ocalythron.

' Arise, my son ! bring all thy brethren, O thou king of fire !
Prince of the Sun ! I see thee with thy innumerable race 51
Thick as the summer stars ;
But each, ramping, his golden mane shakes ;
And thine eyes rejoice because of strength, O Rintrah, furious
king ! '

- [7] Enitharmon slept 55
Eighteen hundred years. Man was a Dream,
The night of Nature and their harps unstrung !
She slept in middle of her nightly song
Eighteen hundred years, a female dream.

Shadows of men in fleeting bands upon the winds 60
Divide the heavens of Europe,
Till Albion's Angel, smitten with his own plagues, fled with
his bands.

The cloud bears hard on Albion's shore,
Fill'd with immortal demons of futurity.
In council gather the smitten Angels of Albion ; 65
The cloud bears hard upon the council house, down rushing
On the heads of Albion's Angels.

One hour they lay buried beneath the ruins of that hall ;
But, as the stars rise from the salt lake, they arise in pain,
In troubled mists o'erclouded by the terrors of strug[g]ling 70
times.

- [8] In thoughts perturb'd they rose from the bright ruins, silent
following
The fiery King, who sought his ancient temple serpent-form'd,
That stretches out its shady length along the Island white.
Round him roll'd his clouds of war ; silent the Angel went
Along the infinite shores of Thames to golden Verulam. 75

49 For Ocalythron cp M, extra p 8 19-20

57 The meaning of this line and its relation to the context are equally
obscure But from the general sense of the passage ' Nature ' seems to
have a sinister connotation as the world of limited sense-perception and
hence of moral law.

60-63 Cp *America*, 178-181.

64-126 Cp *America*, pp 4* and 12* *passim*.

72 Cp F. Z vii a 1-37 and J 25 4 note

Europe

There stand the venerable porches that, high-towering, rear
 Their oak-surrounded pillars, form'd of massy stones uncut
 With tool, stones precious; such eternal in the heavens, 78
 Of colours twelve, few known on earth, give light in the opaque,
 Plac'd in the order of the stars, when the five senses whelm'd
 In deluge o'er the earth-born man: then turn'd the fluxile eyes
 Into two stationary orbs, concentrating all things;
 The ever-varying spiral ascents to the heavens of heavens
 Were bended downward, and the nostrils' golden gates shut,
 Turn'd outward, barr'd and petrify'd against the infinite. 85

Thought chang'd the infinite to a serpent, that which pitieth
 To a devouring flame; and man fled from its face and hid
 In forests of night: then all the eternal forests were divided
 Into earths rolling in circles of space, that like an ocean rush'd
 And overwhelm'd all except this finite wall of flesh. 90
 Then was the serpent temple form'd, image of infinite
 Shut up in finite revolutions; and man became an Angel,
 Heaven a mighty circle turning, God a tyrant crown'd.

Now arriv'd the ancient Guardian at the southern porch,
 That, planted thick with trees of blackest leaf & in a vale 95
 Obscure, inclos'd the Stone of Night; oblique it stood, o'er-
 hung

With purple flowers and berries red, image of that sweet south
 Once open to the heavens and elevated on the human neck,
 Now overgrown with hair and cover'd with a stony roof.
 Downward 'tis sunk beneath th' attractive north, that round
 the feet, 100

A raging whirlpool, draws the dizzy enquirer to his grave.

76-85 The punctuation of this passage is conjectural. Blake's autotype gives little assistance

78-80 Any attempt to identify these stones—as for example with the signs of the Zodiac, or with the gates of the heavenly Jerusalem (Rev. xxi)—must be purely conjectural. They form part of the vision of the infinite and eternal world which was lost to man when he became subject to the limitations of sense-perception

86 'Thought' is here equivalent to analytic, and therefore destructive reason. In l. 114 it comes near to the later 'Imagination'

88 A contrast is clearly intended between the 'forests of night' and the 'eternal forests'. The former image the state of mortal error, a dark and endless maze, with tangled roots perplexing the way of the traveller. This use of the expression persists even to *Jerusalem*: cp. J. 14. 8: 80. 43. The 'eternal forests', which clearly relate to the ideal state of existence, are very rarely mentioned

96-101 The source of this symbol, the Stone of Night, is unknown; but cp. *Paradise Lost*, iv. 543-548. It is mentioned in *America*, 30; B A., chap. iii, 4-21, F Z vii. 18-41, ix. 92; and appears later as the 'Rock of Death' (M. 28. 42), 'a Rock of difficulty and a Cliff of black despair' (J. 44. 11). Its identification in the present passage with the human skull,

Europe

- [9] Albion's Angel rose upon the Stone of Night.
 He saw Urizen on the Atlantic,
 And his brazen Book,
 That Kings & Priests had copied on Earth, 105
 Expanded from North to South.
- [10] And the clouds & fires pale roll'd round in the night of
 Enitharmon
 Round Albion's cliffs & London's walls: still Enitharmon
 slept.
 Rolling volumes of grey mist involve Churches, Palaces,
 Towers,
 For Urizen unclasp'd his Book, feeding his soul with pity.
 The youth of England, hid in gloom, curse the pain'd heavens,
 compell'd 111
 Into the deadly night to see the form of Albion's Angel.
 Their parents brought them forth, & aged ignorance preaches
 canting,
 On a vast rock perciev'd by those senses that are clos'd from
 thought
 Bleak, dark, abrupt it stands and overshadows London city.
 They saw his boney feet on the rock, the flesh consum'd in
 flames; 116
 They saw the Serpent temple lifted above, shadowing the
 Island white,

and its association with Urizen whose place is in the Brain, indicates the origin of mundane error in uninspired reason, whereby truth is perverted into forms destructive to the spiritual life of man. The expression 'attractive north' illustrates the sinister significance in Blake's symbolic use of the North - see Index, *Cardinal Points*

104 Cp B U, chap 11, l 33 note

109 Churches, Palaces, and Towers, the symbols of civil and religious tyranny cp S L., *Africa*, ll 32-35, and S Lib, § 15

110 'Pity secret feeding on thoughts of cruelty' (F Z iv 193) is the basis of Urizen's 'religion'. Such is the endeavour to combine in a single concept of God the attributes of mercy and moral justice cp B U, viii 32-54

111-119 This apparently is Blake's vision of England at the time, when authority was taking measures to fortify its position by repressing all manifestations of sympathy with the revolutionary spirit in France. It is impossible to say whether the rock whereon the preacher stands is mythically the same as the 'Stone of Night' from which Urizen promulgates the teachings of his Book of Brass, but the essential meaning would seem to be the same in both cases Cp 'When I came home, on the abyss of the five senses, where a flat sided steep frowns over the present world' (M H H, p 6)

117 Blake followed certain archaeologists of his time, and chiefly perhaps Jacob Bryant, whose works he knew, in regarding the Druidical remains in Wiltshire and elsewhere as ruins of 'dragon temples', 'Arkite' symbols, and throughout the prophetic writings these are used with constant reference to destructive 'natural religion'. The 'Island white' is of course Albion, cp. M 4. 20.

Europe

They heard the voice of Albion's Angel howling in flames of Orc,
Seeking the trump of the last doom.

Above the rest the howl was heard from Westminster louder
and louder. 120

The Guardian of the secret codes forsook his ancient mansion,
Driven out by the flames of Orc : his furr'd robes & false locks
Adhered and grew one with his flesh, and nerves & veins shot
thro' them.

With dismal torment sick, hanging upon the wind, he fled
Groveling along Great George Street, thro' the Park gate ;
all the soldiers 125

Fled from his sight . he drag'd his torments to the wilderness.

Thus was the howl thro' Europe.

For Orc rejoic'd to hear the howling shadows ;

But Palamabron shot his lightnings, trenching down his wide
back, 129

And Rintrah hung with all his legions in the nether deep.

Enitharmon laugh'd in her sleep to see (O woman's triumph !)
Every house a den, every man bound the shadows are fill'd
With spectres, and the windows wove over with curses of iron,
Over the doors 'Thou shalt not' & over the chimneys,
'Fear' is written.

With bands of iron round their necks fasten'd into the walls,
The citizens, in leaden gyves the inhabitants of suburbs 136
Walk heavy soft and bent are the bones of villagers.

120-126 This passage may be a reference to the London riots of
2nd June 1780, when the mob attacked and burned Lord Mansfield's house .
cp Swinburne, *Essay*, p 243 *note*, and *America*, 186 *note*

129-130 The restrictive character of the forces represented by Palama-
bron and Rintrah, best seen in this passage, is in complete contrast with the
conception of the same spiritual beings in the opening myth of *Milton*

131-137 Cp 'The Garden of Love' (S E, Clar Press, p 127)

I went to the Garden of Love,
And saw what I never had seen .
A Chapel was built in the midst,
Where I used to play on the green.
And the gates of this Chapel were shut,
And 'Thou shalt not' writ over the door ,
So I turn'd to the Garden of Love
That so many sweet flowers bore
And I saw it was fill'd with graves,
And tombstones where flowers should be
And Priests in black gowns were walking their rounds
And binding with briars my joys & desires

Cp also J. 36 42-46

133 The term 'spectre' has here no symbolic significance, but is purely
descriptive

Europe

Between the clouds of Urizen the flames of Orc roll heavy
 Around the limbs of Albion's Guardian, his flesh consuming :
 Howlings & hissings, shrieks & groans & voices of despair
 Arise around him in the cloudy
 Heavens of Albion. Furious, 141

- [11] The red limb'd Angel siez'd in horror and torment
 The Trump of the last doom ; but he could not blow the iron
 tube.

Thrice he assay'd, presumptuous, to awake the dead to Judgment. 145

A mighty Spirit leap'd from the land of Albion,
 Nam'd Newton : he siez'd the Trump & blow'd the enormous
 blast.

Yellow as leaves of Autumn the myriads of Angelic hosts
 Fell thro' the wintry skies, seeking their graves,
 Rattling their hollow bones in howling and lamentation. 150

Then Enitharmon woke, nor knew that she had slept
 And eighteen hundred years were fled

As if they had not been.

She call'd her sons & daughters

To the sports of night

Within her crystal house,

And thus her song proceeds :

' Arise, Ethinthus ! tho' the earth-worm call,

Let him call in vain,

Till the night of holy shadows

And human solitude is past !

- [12] ' Ethinthus, queen of waters, how thou shinest in the sky !
 My daughter, how do I rejoice ! for thy children flock around,
 Like the gay fishes on the wave when the cold moon drinks
 the dew. 164

Ethinthus ! thou art sweet as comforts to my fainting soul,
 For now thy waters warble round the feet of Enitharmon.

' Manatha-Varcyon ! I behold thee flaming in my halls !

Light of thy mother's soul, I see thy lovely eagles round !

Thy golden wings are my delight, & thy flames of soft delusion.

142-150 See General Introduction, p. 24.

158 Ethinthus is ' queen of waters ' (*infra*, l. 162) The name occurs twice elsewhere, among the daughters of Los, F. Z viii 353 and J 12 25-27. There is no clue to its meaning

earth-worm] Cp. J. 34. 57 ' O mortal Man, O worm of sixty winters '.

167 Manatha Varcyon] *not distinctly written* : perhaps Manatha Varcyon as in F. Z. viii 353. The source and meaning of this name are obscure.

Europe

'Where is my luring bird of Eden? Leutha, silent love!
 Leutha, the many colour'd bow delights upon thy wings! 171
 Soft soul of flowers, Leutha,
 Sweet smiling pestilence, I see thy blushing light!
 Thy daughters, many changing,
 Revolve like sweet perfumes ascending, O Leutha, silken
 queen! 175

'Where is the youthful Antamon, prince of the pearly dew?
 O Antamon, why wilt thou leave thy mother Enitharmon?
 Alone I see thee, crystal form,
 Floting upon the bosom'd air
 With lineaments of gratified desire. 180
 My Antamon, the seven churches of Leutha seek thy love.

'I hear the soft Oothoon in Enitharmon's tents.
 Why wilt thou give up woman's secrecy, my melancholy child?
 Between two moments bliss is ripe.
 O Theotormon, robb'd of joy, I see thy salt tears flow 185
 Down the steps of my crystal house!

'Sotha & Thiralatha! secret dwellers of dreamful caves,
 Arise and please the horrent fiend with your melodious songs.
 Still all your thunders golden hoof'd & bind your horses black.
 Ore! smile upon my children, 190
 Smile, son of my afflictions!
 Arise, O Ore, and give our mountains joy of thy red light!'

She ceas'd; for All were forth at sport beneath the solemn
 moon,

Waking the stars of Urizen with their immortal songs,
 That nature felt thro' all her pores the enormous revelry, 195
 Till morning oped the eastern gate:
 Then every one fled to his station, & Enitharmon wept.

But terrible Ore, when he beheld the morning in the east,
 [13] Shot from the heights of Enitharmon,
 And in the vineyards of red France appear'd the light of his fury.

The sun glow'd fiery red; 201

176 Cp. *Africa*, l. 11 note. The bearing of the present passage upon the meaning of the symbol Antamon has eluded discovery

181 There may be some connexion between the 'seven churches of Leutha' and those mentioned in Revelation, but Blake's meaning has not yet been discovered.

187 Cp. *Africa*, 31. Sotha appears in *America*, p. 4*, l. 21.

196 This apparently is the sign that the darkness of the night of Law draws to an end, and that the morning of freedom is at hand. Here 'east' is used in its natural sense. later it is the quarter of error, the state of Ulro.

Europe

The furious terrors flew around
On golden chariots raging with red wheels dropping with
blood.

The Lions lash their wrathful tails ;
The Tigers couch upon the prey & suck the ruddy tide ; 205
And Enitharmon groans & cries in anguish and dismay.

Then Los arose : his head he rear'd, in snaky thunders clad ;
And with a cry that shook all nature to the utmost pole,
Call'd all his sons to the strife of blood.

FINIS

A P P E N D I X

to

E U R O P E

In the copy of *Europe* that belonged to the Linnell family is a poem of four stanzas in unrhymed lines, normally seven-stressed. But for its explicit last line the poem, marked by a grace beyond all but a few of the best passages of the early 'prophecies', would hardly be taken for what it is, namely, a preface to *Europe*, and hence the reason of its rejection is obvious. It promises the revelation of that joyous spirit life that the senses transform to dead matter, a theme actually dealt with in the Prophecy only incidentally and by implication, for that work is substantially an ethical and political manifesto. The one line of this poem that is germane is .

For stolen joys are sweet, and bread eaten in secret pleasant. (l 6)

which defines clearly the 'female dream', the moral atmosphere of the Christian dispensation as Blake conceived it

'Five windows light the cavern'd Man · thro' one he breathes
the air ;

Thro' one hears music of the spheres ; thro' one the eternal
vine

Flourishes, that he may receive the grapes , thro' one can look
And see small portions of the eternal world that ever groweth ;

207-209 No other passage in the Lambeth books brings Los thus close to the actual conflict between the opposing forces of repressive law and liberty. It is therefore quite impossible to assert upon which side his influence was to have been exerted

1-4 Cp M H H., p 14 : 'If the doors of perception were cleansed, every thing would appear to man as it is, infinite. For man has closed himself up, till he sees all things thro' narrow chinks of his cavern.' Cp. also V. D. A., II. 99-104.

Appendix to Europe

Thro' one himself pass out what time he please, but he will
not ;
For stolen joys are sweet, & bread eaten in secret pleasant.' ⁵

So sang a Fairy, mocking, as he sat on a streak'd Tulip,
Thinking none saw him : when he ceas'd, I started from the
trees,

And caught him in my hat, as boys knock down a butterfly.
'How know you this,' said I, 'small Sir? where did you
learn this song?' ¹⁰

Seeing himself in my possession, thus he answer'd me :
'My Master, I am yours ! command me, for I must obey.'

'Then tell me, what is the material world, and is it dead ?'
He, laughing, answer'd, 'I will write a book on leaves of
flowers,

If you will feed me on love-thoughts & give me now and
then ¹⁵

A cup of sparkling poetic fancies , so, when I am tipsie,
I'll sing to you to this soft lute, and shew you all alive
This world, where every particle of dust breathes forth its joy.'

I took him home in my warm bosom : as we went along
Wild flowers I gather'd, & he shew'd me each eternal flower ²⁰
He laugh'd aloud to see them whimper because they were
pluck'd.

They hover'd round me like a cloud of incense when I came
Into my parlour and sat down, and took my pen to write,
My Fairy sat upon the table and dictated Europe.

13-18 Cp *Poems from Letters*, II, ll. 25-32 (Clar Press, p 302) .

Each grain of Sand,
Each Stone on the Land,
Each rock & each hill,
Each fountain & rill,
Each herb & each tree,
Mountain, hill, earth, & sea,
Cloud, Meteor & Star,
Are Men Seen Afar.

THE BOOK OF URIZEN

INTRODUCTORY NOTE

THE / [FIRST] BOOK / of / URIZEN / Lambeth. Printed by [Will] W^m Blake 1794

Colophon : ' The End of the / first book of Urizen '.

Collation. title-page 1 plate, Preludium 1 plate. Chaps i-ix (two chapters being numbered chap iv) 16 plates, ten full-page plates without illustrations, 10 plates : 28 plates in all, about 6 x 4 inches.

There are two title-pages in existence. One has the word ' FIRST ', and, in the imprint, the abbreviation ' Will ' ; the other has in place of the former word a continuation of the limb of the tree, the trunk of which forms the left side of the design, and in place of ' Will ' the abbreviation ' W^m '.

Mr G L Keynes in his Bibliography discloses important variations in the constitution and page-order of the six copies collated by him. The page numbered 4 in the present reprint is found only in two copies, both foliated by Blake, though in one most of the numbers have been erased, and the leaves disordered by a later binder. Of the other four copies Blake indubitably paginated three, and probably the fourth. From this it would seem that he could dispense with p. 4, in spite of the fact that by doing so he gave two stanzas 3 to chapter 11, one on p 3, the other on p 5. Clearly Blake's purpose with regard to this page was not constant. Finally, as is shown below, he seems to have abandoned it.

The second anomaly is the presence of two distinct versions of the first six stanzas of chapter iv, both leading up to stanzas 7-12 on pp 10 and 11. Of the five copies paginated by Blake, four set p 9 before p 8, for reasons that can only be conjectured. The evidence of narrative sequence, stanza structure, style and script indicates that the text on p 9 was engraved at the same time as the stanzas 7-12 and as the body of the poem. The script on p 8 is somewhat larger and more open, and may have been engraved at a different time. The difficulty is to find reason (1) for the composition and engraving of p 8 and (2) for its position after p 9 in four copies. Finally, why did not Blake reject one or other of these versions of chapter 11, stanzas 1-6 ?

Page 8 looks like an attempt to restate in condensed form the gist of the myth on p 9, but it is curiously unskilful, as perhaps Blake recognized after engraving it. For one thing, all mention of the passing over of Urizen's ' first Age ' is omitted and to that extent the promised recital of Urizen's ' changes ' (p 8, l 12) is maimed. Again, stanzas 1-3 are syntactically incoherent beyond the wont even of this incoherent ' Prophecy '. Perhaps for these reasons, Blake, unable to use this plate as a substitute for p 9, sought a place for it as a kind of parenthesis inserted after p 9, between the first and second of Urizen's ' Ages ', where, except for the otiose stanza-numbers, it has, or may be read as having, a relevance of sorts. It is to be noted, by the way, that Blake seems to have added the page-numbers to each copy after it had been made up, so that the foliation alone would not betray incongruities in arrangement.

Yet there were still two sets of stanzas 1-6 in chapter iv. It may be conjectured that Blake retained both through unwillingness to sacrifice the striking design on p 8. Seemingly he had come to concede so much to his limited public as to defer in some measure

The Book of Urizen

to their natural preference for his designs over his verses Mr Keynes shows that he made up books of designs from the Lambeth 'prophecies' by binding together prints of plates that bore no text Three such collections are noted by Mr Keynes, whose collations show that the *Book of Urizen* was the most frequently drawn upon, in the proportion of thirteen plates out of twenty-three, the balance being divided between *Thel*, the *Visions*, and the *Marriage* It is likely, then, that in making up copies of this poem Blake was influenced, perhaps unconsciously, by consideration for his patrons' tastes perhaps also, as his mystical faith developed and he was led further away from the crude thaumaturgies of the Lambeth books, he made such concessions the more easily Therefore it is at least arguable that p 8 was retained for its design's sake: the comparatively unimpressive p 4 could be dropped

Mr Keynes helps us to a knowledge of what may be taken as Blake's final mind in the matter of arranging this book He describes a copy, 'the latest to which a date can be given, and it may be the last that Blake executed' It cannot be earlier than 1815, the date of the watermark It is foliated by Blake The word 'First' disappears from the title-page, the 'Preludium' and the colophon, 'as if by that time he had quite abandoned any intention he may ever have entertained of writing a Second Book of Urizen' (G L K, p 147) Page 4 is omitted and p 8 precedes p 9, chapter-headings and stanza-numbers being retained in both Page 8 thus reads as if its stanzas 1-3 amplified the description of Los in chapter 11, stanza 14, while stanzas 4-6 link up with the myth on p 9 For convenience of reference the text on p 9 is in the present edition cited as chapter 14, and that on pp 9-11 as chapter 14 (a)

Since the arrangement of the plates in the original copies varies in every instance, the marginal numbering indicating the engraved plates of text has been made consecutive in this edition.

The Book of Urizen is Blake's first detailed attempt at a cosmogonic myth In the *Marriage* reference is made to the fall of the Messiah who 'formed a heaven of what he stole from the abyss' (M H H, p 6) In another place Blake refers to the 'Giants' who formed this world into its sensual existence and now seem to live in it in chains as 'the causes of its life and the sources of all activity' (M H H, p 16) The 'Giants' are elsewhere identified with the 'Antediluvians who are our Energies' (M H H, p 17) It has not been found possible to relate these statements, indeed they are superficially contradictory The Messiah fell because he was Acquiescence and not Energy, the positive virtue that Blake's *Marriage* was written to celebrate The earlier statement appears to us primarily to be an exercise in paradox, aiming at little more than a repudiation of Milton's theology In the absence of any hint of explanation from Blake and of any like conception elsewhere, the meaning of creation by the Giants 'who are our Energies' remains matter of surmise Again in *Europe* (ll 80-93), engraved also in 1794, Blake obscurely states a conception which, if nothing more, is an explicit rejection of the Jewish or Christian tradition The passage begins:

The five senses whelm'd
In deluge o'er the earth-born man. (ll 80, 81)

This catastrophic event is not recounted or explained Apparently

The Book of Urizen

the first result (l 86) is that thought, accepting the witness of the senses, misinterprets 'the Infinite', and consequently

all the eternal forests were divided
Into earths rolling in circles of space, that like an ocean rush'd
And overwhelmed all except this finite wall of flesh.

This appears to mean that man, no longer an 'infinite' being, makes the distinction of the self and the not-self from which proceed the misconceptions of the nature of man and the Divine, the errors in ethic and metaphysic against which Blake wars. But this exposition of the lines leaves unexplained the allusion (l 81) to the 'Earth-born man' as anterior to the emergence of the 'Earths'. Possibly therefore Blake intends the statement of his doctrine to begin at the mention of the activities of 'Thought', and the 'deluge' of the senses to be the first result. Then would follow the misconception of the 'Infinite', and the notion of earths in Space. But in the one case the 'deluge', in the other 'Thought', is still unaccounted for.

The First Book of Urizen is an attempt to frame a myth to account for the beginnings of things, and also explicitly to reject the notion of providential guidance of human affairs. What we have is only a fragment, but it is enough to show that Blake was influenced by a knowledge, not perhaps very accurate or detailed, of Gnostic thought, and, much more deeply, by the imagery and vast conception of *Paradise Lost*.

The myth assumes the existence of a world of Eternals, of whose nature, however nothing is said. One of them wilfully isolates himself, Urizen, the Primeval Priest, a title deduced, probably, from his subsequent manifestation in the World of Time, not from his 'Eternal nature'. As a result of his 'self-contemplations', the Void, the 'ideas' of Time and Space, the 'forms' of Elements and Beings arise. He challenges the ordering of the Eternal world: he explains that, 'self-contemplating', he has found only change and pain and death, that in his strivings he has found the elements of fire, air, water, and solid, and finally 'wisdom', by which he knows that all is 'sinful' and that there must be Law. He asserts the necessity that the Eternals, rejecting the unity of their harmonious Being, should separate each for himself a realm in Space, wherein should be

One command, one joy, one desire,
One curse, one weight, one measure,
One King, one God, one Law (Chap II, ll 47-49)

The Eternals, rejecting Urizen and his plans, separate him from Eternity by the agency of the 'enormous forms of energy', imaged as fire, whirlwind, and blood. To protect himself against the fires, Urizen, from the products of his 'self-contemplations', frames the spherical roof, 'vast, petrific, around on all sides,' which, seen by the 'sons of eternity' is a black globe 'like a human heart, struggling and beating'. This is the 'vast world of Urizen', afterwards the Universe of man. So far Blake has combined the notions of creation by division and by emanation. The 'forms' out of which the new world is created are the evils emanated from Urizen's self-contemplations, they are Urizen's 'self-begotten armies', but they have a separate existence because by the power of the Eternals they are 'separated apart'. Separation for the Eternals is the beginning of death, for before, 'Death was not, but Eternal life sprung

The Book of Urizen

The process of creation by division continues. From Urizen divides Los, Time, the 'Eternal Prophet', primarily the marking of the beginning of a new mode of existence, the not-Eternal; but while Los is living and active, Urizen lies in hideous formless death. Death, however, is not quiescence, for changes appear in Urizen which Los 'fixes' with his hammer and with the chain of hours, days, and years, and so the human form comes into being. The myth at this point calls for explanation that is not forthcoming. The human form evolves from the 'eternal mind' disorganized, rent from Eternity, figured as 'eddyding, sulphureous foam', settling into a lake 'bright and shining clear', a conception probably related to a passage in Godwin's *Political Justice* (see B U, chap. IV a, ll 19-23 note) 'Forgetfulness, Dumbness, Necessity' are 'in chains of the mind locked up'. Whether Los's activity in 'fixing' the changes aimed at limiting the disastrous effects of 'Forgetfulness, Dumbness, Necessity', or whether it was by virtue of these qualities that the human form was evolved, there is nothing definitely to show. But it is to be noted that when the changes are 'fixed' Los pities Urizen, and therefore the three are possibly to be regarded as the marks and governing conditions of life apart from Eternity. At the same time the chain of which the links are 'hours, days and years' apparently is intended to state Blake's conviction that the new form of existence was not indefinitely to endure.

Another matter, on which much in the exposition of the Lambeth books depends, remains obscure. By what power, and to what end does Los labour? There is no clear indication that at this point he was the agent of the Eternals, but, on the other hand, Blake is careful to indicate that he lost his eternal vision only after the changes were completed. The opposed titles used in the book, the 'Eternal Priest' and the 'Eternal Prophet', suggest the severance of a principle of evil in Urizen and of good in Los. But the substance of this and the rest of the Lambeth books forbids a simple Manichaean interpretation, for though Urizen is consistently the evil principle, Los is certainly not consistently the principle of light. The incompleteness of the myth may perhaps be held to be the cause of the obscurities. The changes of Urizen complete, Los deteriorated until his eternal life

Like a dream was obliterated,

or, as in the repetition of the myth (F Z 1v) Blake phrases it, until 'he became what he beheld', subject to the limitations of the human senses and mind and of the human form. He pities Urizen, and pity 'dividing' the soul, the first female, Entharmon or Space, comes into being. The eternals call her Pity¹ in horror at the sight, which they close out from Eternity by the tent and curtains called Science. Again difficulties become acute. Herein Blake clearly enough states his convictions that Pity is not an attribute of the Eternals, who therefore do not institute the conception of Pity, and that sex and all that follows from it are no part of a divinely ordered plan. On the other hand, in the Satan-Palamabron myth (M, pp 5-11) Blake's valuation of Pity is low: there it is the cause of all mundane evils. Hence it may be that the beginning of sex as a result of pity is

¹ 'Pity' is possibly Blake's translation of the *πάθος* of the Gnostics, the female source of terrestrial life, but the Gnostic Sophia is not Blake's Entharmon.

The Book of Urizen

condemnatory, so that from Blake's standpoint the Eternals are justified. The use too of the term 'Science' for the curtains that shut out the new phenomenon from the Eternals is not paralleled by any use of the term elsewhere in the prophetic writings. If the meaning is that in the separated world knowledge of a peculiar quality, e.g. the knowledge attained by intuition, is the instrument by which the veil may be pierced, and the secrets hidden from man attained, the image is at least awkward. The only safe deduction that may be made from the episode is that the affairs of the 'world apart' are from that point onward of no concern to the Eternals. Severance is complete.

The myth continues to tell of the establishment of sexual generation in the separated world. Orc the Liberator is born, and afterwards all those children of Los and Enitharmon who in *Europe* and *The Song of Los* are the mythical agents of the moral and intellectual enslavement of men. In relation to the growing to manhood of Orc, Blake's myth attempts to account for the genesis of that most evil result of sex, jealousy, a term used in *The Four Zoas* as a summary title for all forms of evil. Orc, the anarchic Messiah of the Lambeth books, is bound with the chains of jealousy, whereupon Urizen, who so far had lain in a stony stupor, rises to exercise over the creatures of his separated world an authority based upon hypocritical pretences to pity. Religion and moral dominion begin, but not, it is to be noted, until Orc is shackled by the conditions of Time and Space. Henceforth the God of Sinai is enthroned secure in the apathy of his enfeebled subjects, for Blake here regards the acceptance of the witness of the senses and obtuseness to supersensual knowledge as results of the operations of restrictive morality. The infinite senses of the Beings who apparently followed Urizen in his assertion of 'self-hood' are dimmed and diminished to the meagre capacity of physical organs, so that most of them, obsessed by the false appearance of the corporeal, deny the existence of the supersensual. They are 'the weak in courage' who falling readily beneath the sway of the moral law are brought down to the stature of mortals and are confined to the 'pendulous earth', but whether as the parents of men or as the 'sons of God' is not made clear. They proceed to make 'laws of prudence' and call them the 'laws of God'. But a few stronger spirits led by Luzon, the son of Urizen born of Fire, depart from the earth to prepare for the attempt to overthrow Urizen, which is the theme of *The Book of Ahania*.

The myth is unfinished. When Blake repeated part of it in *The Four Zoas* his mythology had been much elaborated and its foci altered. The two works which at first sight appear to be appendices to the *Book of Urizen*, namely, *Ahania* and the *Book of Los*, are found to add nothing. Therefore the story of the subsequent antagonism of Urizen and Orc can be pieced together only from fragments in *America*, *Europe*, and the *Song of Los*, while the significance and development of Los and Enitharmon, obviously essential to be known, both for a right understanding of that part of the myth that remains and for a hypothetical reconstruction of its conclusion, are left to almost groundless surmise. The loss of the remaining Books, if ever they were written, makes any attempt to state Blake's visions of Eternity and of Time and Space as futile as would be the effort to reconstruct *Paradise Lost* if only the first two Books remained.

THE
BOOK

of

U R I Z E N

LAMBETH Printed by Will Blake. 1794.

P R E L U D I U M

TO

THE

BOOK OF

U R I Z E N.

Of the primeval Priest's assum'd power,
When Eternals spurn'd back his religion
And gave him a place in the north,
Obscure, shadowy, void, solitary. 4

Eternals ! I hear your call gladly
Dictate swift wing'd words, & fear not
To unfold your dark visions of torment. 7

Title the authority of the copy watermarked 1815 has been accepted for dropping ' First ' from the title, the Preludium and the colophon

1 The primeval Priest is Urizen Cp M H H, proverb 55 *note*

3 The north is the quarter traditionally associated with Satan's revolt Cp *Paradise Lost*, v, ll 754-760, which may have suggested this mythical episode to Blake

5-7 Similar claims to direct inspiration are made M 3 1-10 J 5 16-24 74 40-41 : and perhaps in the rejected Preludium to *Europe*, ll 22-24 Though the Eternals inspire Blake's Prophecy, it is to be noted that the myth does not represent them as a beneficent providence

Chap. I

1. Lo, a shadow of horror is risen
 In Eternity, Unknown, unprolific,
 Self-clos'd, all-repelling¹ What Demon
 Hath form'd this abominable void,
 This soul-shudd'ring vacuum² Some said 5
 It is Urizen But unknown, abstracted,
 Brooding secret, the dark power hid.

2 Times on times he divided & measur'd
 Space by space in his ninefold darkness,
 Unseen, unknown, changes appear'd 10
 Like desolate mountains, rifted furious
 By the black winds of perturbation

3 For he strove in battles dire,
 In unseen confliotions with shapes,
 Bred from his forsaken wilderness, 15
 Of beast, bird, fish, serpent & element,
 Combustion, blast, vapour and cloud,

4. Dark revolving in silent activity,
 Unseen in tormenting passions,
 An activity unknown and horrible, 20
 A self-contemplating shadow,
 In enormous labours occupied.

5. But Eternals beheld his vast forests.
 Age on ages he lay, clos'd, unknown,
 Brooding, shut in the deep; all avoid 25
 The petrific abominable chaos.

¹ Although it does not explain the meaning of the symbol before the separation from Eternity, the description of the 'dark power' when as yet 'Earth was not' is suggestive enough in the light of Urizen's subsequent presentation as the source of the errors of reason, sense-perception and morality

¹³⁻¹⁷ For the moral content of Urizen's 'self-contemplation' see B A, chap II, *passim*

²¹ Cp. Reasoning on its own dark Fiction
 In doubt which is Self Contradiction

(E G., 7^a, ll 95-96, Clar Press, p 254)

²³ Cp. V D. A. 130 *note*.

The Book of Urizen

6. His cold horrors, silent, dark Urizen
 Prepar'd ; his ten thousands of thunders,
 Rang'd in gloom'd array, stretch out across
 The dread world ; & the rolling of wheels, 30
 As of swelling seas, sound in his clouds,
 In his hills of stor'd snows, in his mountains
 Of hail & ice ; voices of terror
 Are heard, like thunders of autumn
 When the cloud blazes over the harvests 35

Chap. II

1. Earth was not, nor globes of attraction ,
 The will of the Immortal expanded
 Or contracted his all flexible senses ;
 Death was not, but eternal life sprung.

2. The sound of a trumpet the heavens 5
 Awoke, & vast clouds of blood roll'd
 Round the dim rocks of Urizen ; so nam'd
 That solitary one in Immensity

[4] 3 Shrill the trumpet , & myriads of Eternity 10
 Muster around the bleak desarts,
 Now fill'd with clouds, darkness & waters
 That roll'd perplex'd, lab'ring, & utter'd
 Words articulate bursting in thunders
 That roll'd on the tops of his mountains

4. From the depths of dark solitude ' From 15
 The eternal abode in my holiness,
 Hidden, set apart, in my stern counsels
 Reserv'd for the days of futurity,

Chap II 1-4 See Index, *Expansion*, &c The 'globes of attraction' are obscure, unless they are the other heavenly bodies, suns, stars, and planets, cp *The French Revolution*, l 49

5 Urizen's secret preparations are reminiscent of *Paradise Lost*, v 1 520 seq

9-42 Urizen's 'self-contemplation', insistence on individuality, or, to use the term so frequently met in the later writings, 'self-hood', breaks the harmony of Eternity Thus arises a new mode of existence From the 'self-contemplations' arise the unformed of matter (ll 11-12) and the notion of Time (l 18) In ll 23-32 Urizen tells with more detail of the emergence of the 'ideas' of the four elements His 'self-contemplation' has results also in the region of conduct Insistence on 'self-hood' is the beginning of the differentiation of the self and the 'not-self' Whatever in the 'not-self' is displeasing to the self is Sin The recognition of Sin is the wisdom of Urizen (ll 33-42) The materials of both the physical and moral orders in the world of Time and Space are thus accounted for.

The Book of Urizen

I have sought for a joy without pain,
For a solid without fluctuation. 20
Why will you die, O Eternals?
Why live in unquenchable burnings?

5. 'First I fought with the fire, consum'd
Inwards into a deep world within,
A void immense, wild, dark & deep, 25
Where nothing was, Nature's wide womb:
And self balanc'd, stretch'd o'er the void,
I alone, even I, the winds merciless
Bound; but condensing, in torrents
They fall & fall strong I repell'd 30
The vast waves, & arose on the waters
A wide world of solid obstruction

6. 'Here alone I in books form'd of metals
Have written the secrets of wisdom,
The secrets of dark contemplation, 35
By fightings and conflicts dire
With terrible monsters Sin-bred
Which the bosoms of all inhabit,
Seven deadly Sins of the Soul

7. 'Lo! I unfold my darkness, and on 40
This rock place with strong hand the Book
Of eternal brass, written in my solitude,

8. 'Laws of peace, of love, of unity,
Of pity, compassion, forgiveness
Let each chuse one habitation, 45
His ancient infinite mansion,
One command, one joy, one desire,
One curse, one weight, one measure,
One King, one God, one Law.' 49

33 The books of metal, of which the chief are of brass and iron, apparently represent the whole body of false doctrine more commonly referred to as Urizen's 'Web' or 'Veil' of Religion, or more often as Natural Religion. The contents of the Book of Brass are best illustrated by F. Z. vii 110-129, a keen satire upon the principles of prudential morality. The Book of Iron would seem to have some connexion with Urizen's 'iron laws'. For other passages cp *Europe*, 104-106, and B A, chap iii 8-28.

35-39 Cp B A, chap ii 1-19. The Seven deadly Sins are, by inversion, the cardinal virtues.

41 Cp *Europe*, 96 note, 106 and note.

43-49 Urizen's error is twofold. First his plan aims at sundering the unity of Eternity into many law-governed universes, the assertion of many 'self-hoods'. Secondly he errs in asserting that peace, love, and unity are to be achieved by law, by the establishment of the principle of dominion.

47-49 Cp M H H, p 24. 'One Law for the Lion & Ox is Oppression'.

The Book of Urizen

Chap. III

1. The voice ended : they saw his pale visage
Emerge from the darkness, his hand
On the rock of eternity unclasping
The Book of brass. Rage siez'd the strong—

[5] 2. Rage, fury, intense indignation 5
In cataracts of fire, blood & gall,
In whirlwinds of sulphureous smoke ;
And enormous forms of energy
In living creations appear'd
In the flames of eternal fury. 10

3. Sund'ring, dark'ning, thund'ring,
Rent away with a terrible crash,
Eternity roll'd wide apart,
Wide asunder rolling ,
Mountainous, all around 15
Departing, departing, departing,
Leaving ruinous fragments of life
Hanging, frowning cliffs, &, all between,
An ocean of voidness unfathomable

4. The roaring fires ran o'er the heav'ns 20
In whirlwinds & cataracts of blood ,
And o'er the dark desarts of Urizen
Fires pour thro' the void on all sides
On Urizen's self-begotten armies

5 But no light from the fires ! all was darkness 25
In the flames of Eternal fury.

6 In fierce anguish & quenchless flames
To the desarts and rocks he ran, raging
To hide, but he could not combining,
He dug mountains & hills in vast strength. 30
He piled them in incessant labour,
In howlings & pangs & fierce madness,
Long periods in burning fires labouring,

8 Beneath this line are traces of a deleted line ' All the seven deadly
Sins of the soul'

10 These eternal flames may be compared with the ' lustful fires ' of Orc,
the cleansing fires of revolt that in *America* consume error from the earth
Here they represent the ' enormous forms of energy ' by means of which
the Eternals protect themselves against insurgent evil

20-21 Cp. B L, chap 1, ll. 27-30.

The Book of Urizen

Till hoary and age-broke and aged,
In despair and the shadows of death. 35

7. And a roof vast, petrific, around
On all sides he fram'd, like a womb,
Where thousands of rivers in veins
Of blood pour down the mountains to cool
The eternal fires beating without 40
From Eternals; & like a black globe,
View'd by sons of Eternity standing
On the shore of the infinite ocean,
Like a human heart strug[g]ling & beating,
The vast world of Urizen appear'd. 45

8. And Los round the dark globe of Urizen
Kept watch for Eternals, to confine
The obscure separation alone.
For Eternity stood wide apart,
[6] As the stars are apart from the earth 50

9. Los wept, howling around the dark Demon
And cursing his lot; for in anguish
Urizen was rent from his side,
And a fathomless void for his feet
And intense fires for his dwelling 55

10. But Urizen, laid in a stony sleep,
Unorganiz'd, rent from Eternity.

.

11. The Eternals said 'What is this? Death?
Urizen is a clod of clay!'

36 Cp ll 41-45 The 'roof' is apparently the separated world of Urizen, man's universe, seen as it were from Eternity. The image is developed later in the symbol Mundane Shell (see Index).

46-50 The sense in which 'for Eternals' is used remains obscure. Neither the present myth nor the use of the symbol Los in the other Lambeth books justifies the deduction that the Eternals plan by Los's activity a final reuniting of the severed 'world of Urizen' with Eternity. Rather it would appear that Time to the Eternals means the confining of the 'obscure separation alone' (cp chap iv a, ll 9-10 and ll 16-18). Time is the prison-house of the fallen Eternal, a doctrine the punitive implication of which Blake was later to modify.

53 This separation of Urizen from Los would seem to indicate that Blake at this period regarded 'the eternal mind' as consisting of two elements, one of Urizen, the other of Los. It is just possible that this view may be connected with the doctrine of 'Contraries' mentioned in M H H, p 3, in which case Urizen might be associated with Reasoner and Devourer (M H H, p 16), and Los with 'Energy' or the 'Prolific'. The treatment of Los in the Lambeth books, however, makes this very uncertain.

The Book of Urizen

- [7] 12. Los howl'd in a dismal stupor, 60
 Groaning, gnashing, groaning,
 Till the wrenching apart was heal'd.
13. But the wrenching of Urizen heal'd not.
 Cold, featureless flesh or clay, 65
 Rifted with direful changes,
 He lay in a dreamless night,
14. Till Los rouz'd his <his> fires, affrighted
 At the formless unmeasurable death—

Chap. IV

- [8] 1. Los, smitten with astonishment,
 Frighten'd at the hurtling bones
2. And at the surging sulphureous,
 Perturbèd, Immortal, mad, raging
3. In whirlwinds & pitch & nitre 5
 Round the furious limbs of Los
4. And Los formèd nets & guns,
 And threw the nets round about.
5. He watch'd in shudd'ring fear
 The dark changes, & bound every change 10
 With rivets of iron & brass.
- 6 And these were the changes of Urizen —

Chap. IV (a)

- [9] 1 Ages on ages roll'd over him ;
 In stony sleep ages roll'd over him,

Chap. IV 7-8 Cp *Africa*, 10-21, where Urizen gives

his Laws to the Nations

By the hands of the children of Los

These 'Laws and Religions' are as 'nets & guns & traps to catch the joys of Eternity' (*Africa*, l. 33), cp B U, chap 11 19 *note* Here also, as in *Africa*, the result is to 'obliterate' and 'erase' the memory of Eternity. cp B U, chap v 9-15 The 'Perturbèd Immortal' (l. 4) is Urizen

10-12 The changes of Urizen and Los's binding of them are obscure. It is probable that Blake attempts to assign a mythical origin to the human form, making it the symbol of man's fallen state. It is noteworthy that in the Lambeth books there is no mention of the divinity of the human form, such as appears so prominently in the later writings. For the outcome of the changes cp B U, chap v 9-15

Chap IV (a) The question of the two chapters numbered IV is discussed in the Introductory Note. The subject of the present chapter, the changes of Urizen, is found in B A, chap iv B L, chap iv. F, Z iv 165-245. and M, extra p 5

The Book of Urizen

Like a dark waste stretching, chang'able,
 By earthquakes riv'n, belching sullen fires :
 On ages roll'd ages in ghastly 5
 Sick torment ; around him in whirlwinds
 Of darkness the eternal Prophet howl'd,
 Beating still on his rivets of iron,
 Pouring sodor of iron, dividing
 The horrible night into watches. 10

2 And Urizen (so his eternal name)
 His prolific delight obscur'd more & more
 In dark secrecy, hiding in surgeing
 Sulphurous fluid his phantasies.
 The Eternal Prophet heav'd the dark bellows, 15
 And turn'd restless the tongs , and the hammer
 Incessant beat, forging chains new & new,
 Numb'ring with links hours, days & years.

3 The eternal mind, bounded, began to roll
 Eddies of wrath, ceaseless, round & round , 20
 And the sulphurous foam, surgeing thick,
 Settled, a lake bright & shining clear,
 White as the snow on the mountains cold.

4 Forgetfulness, dumbness, necessity !
 In chains of the mind lock'd up, 25
 Like fetters of ice shrinking together,
 Disorganiz'd, rent from Eternity,
 Los beat on his fetters of iron,
 And heated his furnaces & pour'd
 Iron sodor and sodor of brass 30

5. Restless turn'd the immortal, inchain'd,
 Heaving dolorous, anguish'd unbearable ;
 Till a roof, shaggy, wild, inclos'd
 In an orb his fountain of thought.

16-18 The definition of the chain as of ' hours, days, years ' is perhaps intended to state Blake's conviction that the new mode of existence is not indefinitely to endure So with the temporal allusion in ll 8-10

19-23 Cp Godwin's *Political Justice*, II, p 24 . ' The Lord, therefore, has no motive to industry and creation, no stimulus to rouse him from the lethargic "oblivious pool" out of which every finite intellect originally rose '

24-30 An assured interpretation of these lines would dispel most of the difficulties of the book It is, however, impossible to say whether Los's activity is the limiting of the disastrous results that might proceed from ' Forgetfulness, Dumbness, Necessity ', or whether these terms characterize the governing conditions of the fallen mind, and that as a consequence the limitation of the human senses and form follows But even the punctuation here is dubious

31-35 Cp *Europe*, ll 96-101 and note

The Book of Urizen

6. In a horrible dreamful slumber, 35
 Like the linkèd infernal chain
 A vast Spine writh'd in torment
 Upon the winds, shooting pain'd
 Ribs, like a bending cavern ;
 And bones of solidness froze 40
 Over all his nerves of joy :
 And a first Age passèd over,
 And a state of dismal woe
- [10] 7. From the caverns of his jointed Spine
 Down sunk with fright a red 45
 Round globe, hot, burning, deep
 Deep down into the Abyss,
 Panting, Conglobing, Trembling,
 Shooting out ten thousand branches
 Around his solid bones 50
 And a second Age passèd over,
 And a state of dismal woe.
8. In harrowing fear rolling round,
 His nervous brain shot branches
 Round the branches of his heart 55
 On high into two little orbs ;
 And fixèd in two little caves,
 Hiding carefully from the wind,
 His Eyes beheld the deep
 And a third Age passèd over, 60
 And a state of dismal woe
9. The pangs of hope began
 In heavy pain striving, struggling,
 Two Ears in close volutions
 From beneath his orbs of vision 65
 Shot spiring out and petrified
 As they grew. And a fourth Age passèd,
 And a state of dismal woe
- [11] 10 In ghastly torment sick,
 Hanging upon the wind, 70
 Two Nostrils bent down to the deep.
 And a fifth Age passèd over,
 And a state of dismal woe.
11. In ghastly torment sick,
 Within his ribs bloated round 75
 A craving Hungry Cavern.

The Book of Urizen

Thence arose his channel'd Throat,
And, like a red flame, a Tongue
Of thirst & of hunger appear'd.
And a sixth Age passèd over, 80
And a state of dismal woe.

12. Enragèd & stifled with torment,
He threw his right Arm to the north,
His left Arm to the south,
Shooting out in anguish deep; 85
And his Feet stamp'd the nether Abyss
In trembling & howling & dismay.
And a [seventh] Age passèd over,
And a state of dismal woe.

Chap. V

1. In terrors Los shrunk from his task :
His great hammer fell from his hand.
His fires beheld, and sickening
Hid their strong limbs in smoke ,
For with noises ruinous, loud, 5
With hurtlings & clashings & groans
The Immortal endur'd his chains,
Tho' bound in a deadly sleep

2. All the myriads of Eternity,
All the wisdom & joy of life 10
Roll like a sea around him,
Except what his little orbs
Of sight by degrees unfold.

3. And now his eternal life
Like a dream was obliterated. 15

4. Shudd'ring, the Eternal Prophet smote
With a stroke from his north to south region
The bellows & hammer are silent now ,
A nerveless silence his prophetic voice
Siez'd ; a cold solitude & dark void 20
The Eternal Prophet & Urizen clos'd.

83-84 Cp chap v, ll 16-17, and see Index, *Cardinal Points*
88 seventh] Blake's autograph reads 'second'. This slip is corrected
when the same episode is repeated in F. Z 1v 245 and M, extra page 5, l 27
Chap. v 9-13 For a similar statement of the outcome of limited sense-
perception cp M H H, p 4

The Book of Urizen

5 Ages on ages roll'd over them,
Cut off from life & light, frozen
Into horrible forms of deformity.
Los suffer'd his fires to decay. 25
Then he look'd back with anxious desire ;
But the space, undivided by existence,
Struck horror into his soul.

6. Los wept, obscur'd with mourning ;
His bosom earthquak'd with sighs , 30
He saw Urizen, deadly, black,
In his chains bound ; & Pity began,

7. In anguish dividing & dividing,
For pity divides the soul
In pangs, eternity on eternity. 35
Life in cataracts pour'd down his cliffs ,
The void shrunk the lymph into Nerves
Wand'ring wide on the bosom of night,
And left a round globe of blood
Trembling upon the void 40

[12] Thus the Eternal Prophet was divided
Before the death image of Urizen ,
For in changeable clouds and darkness,
In a winterly night beneath,
The Abyss of Los stretch'd immense 45
And now seen, now obscur'd, to the eyes
Of Eternals the visions remote

27 Of the two powers, Urizen and Los, who divide the new state of existence between them, the former is, by reason of his secession from Eternity, 'unprolific', the other loses for a time that portion of spiritual energy represented symbolically as his 'fires' For a later development of this concept of Los cp M 16 31 *note*

32 Pity becoming apparent as the Female gives rise to the phenomenon of 'Sex', the basis of much of Blake's later symbolism Cp Crabb Robinson (S, p 269) '[Blake] replied that the fall produced only generation and death And then he went off upon a rambling statement of a union of sexes in man, as in Ovid, an androgynous state in which I could not follow him' For Enitharmon see Introductory Note to this 'prophecy' The incompleteness of B U renders this episode dark, and Blake's casual punctuation augments the obscurity For 'Pity' in another sense cp B U, chap viii 35 *note*

39 The 'globe of blood' appears in almost the same connexion as late as J 86 50 Its constant association with the 'female' symbols emphasizes the idea of 'corporeity' connoted by it In the latest writings it stands for the distracting influence of mundane environment upon the visionary, the appeal of physical beauty, of social, moral, and artistic conventions

45 The 'Abyss of Los' is apparently identical with the world of the fallen Urizen In such expressions as this the distinction between the two spiritual powers seems to disappear

The Book of Urizen

- Of the dark seperation appear'd.
 As glasses discover Worlds
 In the endless Abyss of space, 50
 So the expanding eyes of Immortals
 Beheld the dark visions of Los
 And the globe of life blood trembling.
- [13] 8. The globe of life blood trembled,
 Branching out into roots, 55
 Fibrous, writhing upon the winds,
 Fibres of blood, milk and tears,
 In pangs, eternity on eternity.
 At length in tears & cries imbodyed,
 A female form, trembling and pale, 60
 Waves before his deathly face.
- 9 All Eternity shudder'd at sight
 Of the first female now seperate,
 Pale as a cloud of snow,
 Waving before the face of Los. 65
- 10 Wonder, awe, fear, astonishment
 Petrify the eternal myriads
 At the first female form now separate
 They call'd her Pity, and fled
- [14] 11. ' Spread a Tent with strong curtains around them ' 70
 Let cords & stakes bind in the Void,
 That Eternals may no more behold them ' '
- 12 They began to weave curtains of darkness ;
 They erected large pillars round the Void,
 With golden hooks fasten'd in the pillars . 75
 With infinite labour the Eternals
 A woof wove, and callèd it Science.

69-75 The intention of this passage appears to be emphatically to deny the doctrine of an over-ruling Providence in human life

70-77 The symbols Tent, Tabernacle, Veil, Garment are used freely to summarize the total of human errors in thought and morals. Usually they are attributed to the activities of Vala, or of an equivalent person in Blake's mythology (see Index, *Vala*). Man is imaged as caught in the net of errors, or clad in error, or surrounded and his perception of eternity obstructed by the Tabernacle or Veil. In this instance the Net is woven by the Eternals, powers indifferent, neither friendly to, nor enemies of man. It does not restrain man, but hides him, a hideous sight, from the Eternals. It is called 'Science' (l. 77), a term of equivocal meaning, not here illuminated by the context. Interpretation therefore can only be conjectural.

The Book of Urizen

Chap. VI

1. But Los saw the Female, & pitied ;
He embrac'd her ; she wept, she refus'd ;
In perverse and cruel delight
She fled from his arms, yet he follow'd.
2. Eternity shudder'd when they saw 5
Man begetting his likeness
On his own divided image.
3. A time passèd over ; the Eternals
Began to erect the tent,
When Enitharmon, sick, 10
Felt a Worm within her womb.
4. Yet helpless it lay, like a Worm,
In the trembling womb
To be moulded into existence.
- 5 All day the worm lay on her bosom ; 15
All night within her womb
The worm lay till it grew to a serpent,
With dolorous hissings & poisons
Round Enitharmon's loins folding.
6. Coil'd within Enitharmon's womb 20
The serpent grew, casting its scales ;
With sharp pangs the hissings began
To change to a grating cry ·
Many sorrows and dismal throes,
Many forms of fish, bird & beast 25
Brought forth an Infant form
Where was a worm before.
7. The Eternals their tent finishèd,
Alarm'd with these gloomy visions,
When Enitharmon, groaning, 30
Produc'd a man Child to the light
- 8 A shriek ran thro' Eternity,
And a paralytic stroke,
At the birth of the Human shadow.

Chap VI 10-27 Creation in the earlier part of the myth is either by emanation, as in the case of the unformed elements from the 'self-contemplations' of Urizen, or by division, as of Los from Urizen and Enitharmon from Los. The mode that distinguishes the life of the world apart, sexual generation, here is mythically accounted for. Blake's embryology (the worm, &c) probably aims at marking a low valuation of the new mode. Its emergence marks the completion of the severance of Urizen's world from Eternity.

The Book of Urizen

9. Delving earth in his resistless way,
Howling, the Child with fierce flames
Issu'd from Enitharmon. 35
- [15] 10. The Eternals closèd the tent ;
They beat down the stakes, the cords
Stretch'd for a work of eternity : 40
No more Los beheld Eternity
11. In his hands he seiz'd the infant ;
He bathèd him in springs of sorrow,
He gave him to Enitharmon.

Chap. VII

1. They namèd the child Orc ; he grew,
Fed with milk of Enitharmon.
2. Los awoke her. O sorrow & pain !
A tight'ning girdle grew
Around his bosom. In sobbings 5
He burst the girdle in twain ;
But still another girdle
Oppress'd his bosom. In sobbings
Again he burst it. Again
Another girdle succeeds. 10
The girdle was form'd by day,
By night was burst in twain.
3. These falling down on the rock
Into an iron Chain,
In each other, link by link, lock'd. 15
4. They took Orc to the top of a mountain.
O how Enitharmon wept !
They chain'd his young limbs to the rock
With the Chain of Jealousy
Beneath Urizen's deathful shadow. 20

Chap VII. Cp F. Z. v. 79-182.

² This may mean that the quickening spirit of Orc derives nothing of its power from extra-mundane sources. It is nourished and its nature is modified by Enitharmon, who appears here to symbolize the conditions of temporal existence as opposed to those of Eternity (Cp *Europe*, Preludium, ll. 28-31 and note to ll. 29-30)

¹⁴ The 'Chain of Jealousy' (l. 19) is the symbol of the fettering influence of temporal experience, Los here having the significance of the Time-spirit (B. U, chap iv a 18 and M 23. 68). Possibly also Blake wishes to account in his myth for the beginning of Jealousy, the great evil of life

The Book of Urizen

5. The dead heard the voice of the child
And began to awake from sleep ;
All things heard the voice of the child
And began to awake to life

6. And Urizen, craving with hunger, 25
Stung with the odours of Nature,
Explor'd his dens around.

7 He form'd a line & a plummet
To divide the Abyss beneath ,
He form'd a dividing rule 30

8 He form'd scales to weigh,
He form'd massy weights ,
He form'd a brazen quadrant ,
He form'd golden compasses
And began to explore the Abyss , 35
And he planted a garden of fruits

9 But Los encircled Enitharmon
With fires of Prophecy
From the sight of Urizen & Orc

10 And she bore an enormous race 40

Chap. VIII

1 Urizen explor'd his dens,
Mountain, moor & wilderness,
With a globe of fire lighting his journey,
A fearful journey, annoy'd
By cruel enormities, forms 5
Of life on his forsaken mountains

2 And his world teem'd vast enormities,
Fright'ning, faithless, fawning ,
Portions of life, similitudes
Of a foot, or a hand, or a head, 10

21-24 The influence of Orc quickens the dead universe of Urizen and Los.
28-36 These lines dimly suggest the Miltonic lines on the creation of the
world in the Abyss, *Paradise Lost*, vii 215-227. Cp also F Z ii 229-502.
The mathematical instruments (ll 31-34) may have significance as designed
to 'set bounds to the infinite', to fix limits to spiritual aspiration. The
'garden of fruits', suggesting Eden, is obscure unless it relates to an
illusion of a Paradise in the hope of which man is led to subject himself to
the moral law on earth, cp *Europe*, ll 37-41.

Chap VIII. Urizen's journey is treated at much greater length in F Z vi
5-12. The lines show curious perversion of the Platonic world of Ideas.
They apparently refer back to chap i, ll 8-22, and chap ii, ll 23-32.

The Book of Urizen

Or a heart, or an eye, they swam misch[i]evous,
Dread terrors, delighting in blood.

3. Most Urizen sicken'd to see
His eternal creations appear,
Sons & daughters of sorrow on mountains, 15
Weeping, wailing. First Thiriel appear'd,
Astonish'd at his own existence,
Like a man from a cloud born ; & Utha,
From the waters emerging, laments ,
Grodna rent the deep earth, howling, 20
Amaz'd , his heavens immense cracks
Like the ground parch'd with heat then Fuzon
Flam'd out, first begotten, last born of
All his eternal sons , in like manner
His daughters, from green herbs & cattle, 25
From monsters & worms of the pit

4 He, in darkness clos'd, view'd all his race,
And his soul sicken'd ! he curs'd
Both sons & daughters, for he saw
That no flesh nor spirit could keep 30
His iron laws one moment.

[17] 5. For he saw that life liv'd upon death :
The Ox in the slaughter house moans,
The Dog at the wintry door ;
And he wept, & he call'd it Pity, 35
And his tears flow'd down on the winds.

13-15 Cp F Z vi, ll 87 seq

16-22 Of the four sons, of Urizen who are associated with the four elements the first, Thiriel, does not appear to be the Tiriël of the book of that name Fuzon, not essentially different from Orc, comes into the *Book of Ahania*, while Utha and Grodna are not mentioned elsewhere In a pencil note to a water-colour drawing illustrating *Il Penseroso*, ll 87-96, the spirits of the four elements are described as surrounding Milton's chair. If Urizen is the creator of the physical universe, then his sons may well be

those spirits that are found
In fire, air, flood or underground
Whose power hath a true consent
With planet or with element.

But Blake does not develop this nature symbolism

30-31 Cp J 35 11-12

No individual can keep these Laws, for they are death
To every energy of man, and forbid the springs of life.

Cp *Turiel*, § 8, *passim*

35 'Pity' here is that false pity 'secret feeding on thoughts of cruelty' (F. Z iv 193) It is an attribute of the God of the Moral Law. Cf the extract from Urizen's 'Book of Brass', F Z vii 110-129.

The Book of Urizen

6. Cold he wander'd on high over their cities
 In weeping & pain & woe ;
 And where-ever he wander'd in sorrows
 Upon the agèd heavens, 40
 A cold shadow follow'd behind him,
 Like a spider's web, moist, cold & dim,
 Drawing out from his sorrowing soul,
 The dungeon-like heaven dividing,
 Where ever the footsteps of Urizen 45
 Walk'd over the cities in sorrow ;

7. Till a Web, dark & cold, throughout all
 The tormented element stretch'd
 From the sorrows of Urizen's soul.
 And the Web is a Female in embrio , 50
 None could break the Web, no wings of fire,

8. So twisted the cords & so knotted
 The meshes, twisted like to the human brain.

9 And all call'd it the Net of Religion.

Chap. IX

1. Then the Inhabitants of those Cities
 Felt their Nerves change into Marrow ,
 And hardening Bones began
 In swift diseases and torments,
 In throbbings & shootings & grindings, 5
 Thro' all the coasts ; till, weaken'd,
 The Senses inward rush'd, shrinking
 Beneath the dark net of infection ,

2. Till the shrunken eyes, clouded over,
 Discern'd not the woven hypocrisy, 10
 But the streaky slime in their heavens,
 Brought together by narrowing perceptions,

37-51 Cp F Z vi 226-249
 50 The association of the feminine symbols with the ' Veil of Moral Laws ' is constant see Index, *Vala*
 51-54 Cp the description in *The Human Abstract* (S E, Clar Press, p 135) of the Tree of Mystery, an equivalent symbol to the Veil or Net of Religion

The Gods of the earth and sea
 Sought thro' Nature to find this Tree ,
 But their search was all in vain
 There grows one in the Human Brain

Chap IX 1-25 Cp. F Z vi 250-257.

The Book of Urizen

Appear'd transparent air ; for their eyes
Grew small like the eyes of a man ;
And, in reptile forms shrinking together, 15
Of seven feet stature they remain'd.

3. Six days they shrunk up from existence,
And on the seventh day they rested,
And they bless'd the seventh day in sick hope,
And forgot their eternal life 20

4. And their thirty cities divided
In form of a human heart.
No more could they rise at will
In the infinite void ; but bound down
To earth by their narrowing perceptions, 25
They liv'd a period of years,
Then left a noisom body
To the jaws of devouring darkness.

5 And their children wept, & built
Tombs in the desolate places, 30
And form'd laws of prudence, and call'd them
The eternal laws of God.

6. And the thirty cities remain'd,
Surrounded by salt floods, now call'd
Africa its name was then Egypt 35

17-20 To Blake the Creation, as described in Genesis, was the expression of a decline in spirituality. As man's powers of vision waned, the apprehension of an infinite and eternal world receded, and the illusion of a finite physical universe took its place, till by the end of the 'sixth day' the memory of the transcendent world of Eternity had been obliterated.

21 Cp *Tiriel*, § 5, 33-34.

Thirty of Tiriel's sons remained to wither in the palace,
Desolate, loathed, dumb, astonish'd, waiting for black death
Tiriel closely resembles Urizen see *Tiriel*, Introductory Note

22 Cp ll 33-35, from which it would seem that this phrase alludes to the general shape of the African continent Cp *Africa*, l 3, 'heart-form'd Africa'

34-35 The significance of 'Egypt' is not certain. From ll 36-48 it would appear to indicate the mortal state of subjection to the metaphysical and ethical delusions whereby the perception of the ideal existence is obscured. Hence the origin of the term may be in the bondage of the Israelites. *The Book of Ahania* carries the matter further, for it mentions a period of five hundred years, during which man received a higher vision from Fuzon, who practically repeats the Orc symbol (B A, chap 1). It is just possible that in this Blake refers to a tradition which he may have met in Jacob Bryant, that certain 'Shepherd Kings' conquered Egypt and maintained their dominion therein for five hundred years, during which time they destroyed the temples and altars of the older Egyptian religion. This act might be regarded, in terms of Blake's symbolism, as the triumph of Fuzon over Urizen, of light over darkness.

The Book of Urizen

7. The remaining sons of Urizen
Beheld their brethren shrink together
Beneath the Net of Urizen
Perswasion was in vain ;
For the ears of the inhabitants 40
Were wither'd & deafen'd & cold,
And their eyes could not discern
Their brethren of other cities.

8 So Fuzon call'd all together
The remaining children of Urizen 45
And they left the pendulous earth :
They callèd it Egypt, & left it.

9 And the salt ocean rollèd englob'd.

The End of the
book of Urizen.

44-48 The Fuzon myth, here touched upon, is developed in *The Book of Ahania*, which has been regarded by some, though without much probability, as the Second Book of Urizen.

THE BOOK OF LOS

INTRODUCTORY NOTE

Collation frontispiece and title-page, 1 plate each, 'Los', 3 plates; 5 plates, etched text

Like *The Book of Ahania*, the present work is more an apparent than a real supplement to the myth of *The Book of Urizen*. Its first five stanzas, etched in a smaller hand than the body of the poem, seem to be in the nature of a Preludium, such as is found in the other books of this period. The theme is a criticism of conventional morality on the familiar lines, setting it over against what Blake exalted as the antinomianism of the 'times remote' before man fell.

The main myth opens at that point in the history of Urizen when the Eternals depute Los to watch over him, lest he should again attempt to establish his own power (B U., chap 11). Here Los has something of the attributes of Fuzon or of Orc—he is the spirit whose fiery energy is set against the deadening influence of the 'primeval Priest' and his 'Religion'. This dualism of energy and restraint is maintained throughout *The Book of Los*—the living 'flames of desire', eternal, intelligent, organized, are contrasted with the coldness, darkness and 'obstruction' of Urizen, and the fierce raging rivers of fire of the first are set against the petrific 'solid' of the other (chap 1, l 54). A similar opposition is seen when in the wild deep into which Los falls there appear two elements—one, the baser, which is called the 'heavy', and sinks, the other, of apparently superior value, the 'thin', which tends towards the fires of the eternals (chap 11).

At first the forces of restraint are represented as triumphing, for they shut in the 'clear expanding senses' of the Eternal Prophet, Los, obscuring his perceptions of eternity. But when 'impatience could no longer bear the hard bondage' (chap 11, ll 5-6), the 'Prophetic wrath, struggling for vent', bursts its prison. From this point difficulties increase for the interpreter. In the first place, Los's breaking away from Urizen's restrictions is not, as might have been expected, the definite beginning of a higher condition of being. On the contrary, Los begins to fall into the 'horrid vacuity' of boundless error, and, stranger still, seems to become identified with 'the falling Mind', an aspect of the symbol not paralleled elsewhere, though it may be taken as affording some ground for the interpretation of part of this early myth in terms of psychology.

The 'falling Mind', after breaking from its prison, first manifests itself in wrath, which, subsiding, is succeeded by 'contemplative thought'. 'Contemplative thought' synchronizes with a modification in existence, of which the symbolic statement is that Los's downward fall becomes oblique. The next stage sees the undefined 'Human', apparently synonymous with Los, 'organized' into 'finite flexible organs', the beginnings of physical sensation. Thus the mind undergoes change until it is so far adapted to its new environment as to be able to traverse at will the 'abyss' or horrid vacuity of error. In this there may be implied the principle that objects of sense-perception have no inherent validity, being but

The Book of Los

illusions created by the physical organs supervening upon and distorting the pure visions of the immortal mind. But it is impossible to feel certainty as to whether Blake also intended that the changes in the falling Los are to be taken as indicating a regenerative purpose. Reading this episode in the light of the books of the post-Lambeth period, one can discern therein something that looks like an intention to attribute a value to the phenomena succeeding Los's fall, but there is not evidence in the Lambeth books themselves to establish this interpretation.

In the third chapter the processes of change continue. First the lungs appear, and from them is developed a 'fibrous form' wherein Los exists, as it were a 'polypus' in 'a vast world of waters'. All these expressions appear in the post-Lambeth books in association with the symbols of error, though it would be dangerous to say that the later meaning is intended here. What is perhaps the most decisive indication that this continual modification of the state of the fallen Los marks an improvement of spiritual conditions, is that at this point by a definite act and for the first time since Urizen's succession, Los makes distinction between the two elements in the new world, between the 'heavy' which is of Urizen, and the 'thin' that has affinity with the quickening fires of eternals. Further, the 'thin' becomes the pure medium through which Light first manifests itself. At the same time, there appears in opposition to the Light, the Backbone of Urizen, an obscure expression, except in so far as it may be related to the commoner serpent symbol (see Index, *Serpent*).

The continuation of the conflict between the adverse powers Los and Urizen is full of doubtful points. Los concentrates his energies into 'a form of strength' and enters upon his characteristic labours at the furnaces and anvil. First he forms the light into an Orb, the sun (chap. iv, l. 35), a 'glowing illusion'. To this he binds the 'spine of Urizen', whose 'Brain' and 'Heart' ultimately become the sources of four rivers that obscure the 'Orb of fire' and so give rise to the 'Human Illusion'. There is evidently an intention in the contrasting of Los's 'glowing Illusion' and the 'Human Illusion' that is due to Urizen's influence. Neither represents a perfect vision, but that of Los is nearer to truth than Urizen's, which may perhaps be comparable with the body of error whose root is in the 'Human Brain' (cp S I. Clar Press p. 134 'The Human Abstract').

Such is a brief summary of a book which it is difficult to epitomize and impossible to interpret. Its symbolism would seem to be, in its details, purely tentative, for Blake nowhere repeats its most characteristic features in any recognizable form.

THE
BOOK OF
LOS

LAMBETH.

Printed by W. BLAKE, 1795.

L O S

Chap. I

1. *Eno, aged Mother,*
Who the chariot of Leutha guides
Since the day of thunders in old time,
2. *Sitting beneath the eternal Oak,*
Trembled and shook the stedfast Earth ;
And thus her speech broke forth . 5
- 3 ' *O Times remote !*
When Love & Joy were adoration,
And none impure were deem'd,
Not Eyeless Covet, 10
Nor Thin-lip'd Envy,
Nor Brisled Wrath,
Nor Curlèd Wantonness
- 4 ' *But Covet was pour'd full,*
Envy fed with fat of lambs, 15
Wrath with lion's gore,
Wantonness lull'd to sleep
With the virgin's lute
Or sated with her love
- 5 ' *Till Covet broke his locks & bars,* 20
And slept with open doors ,
Envy sung at the rich man's feast ;
Wrath was follow'd up and down
By a little ewe lamb ;
And Wantonness on his own true love 25
Begot a giant race '

1-26 These lines, etched in a slightly smaller hand than the rest of the book and separated from stanza 6 foil by a wavy line, correspond to the Preludiums in *America* or *Europe*. Their subject is the pre-mundane state when

The will of the Immortal expanded

Or contracted his all flexible senses

Death was not, but eternal life sprung (B U 11 2-4)

Eno the 'aged Mother' is referred to, F Z 1 1 'The Song of the Aged Mother which shook the heavens with wrath'. She is mentioned by name, as a Daughter of Beulah (F Z 1 133-143, and see Index, *Erin*). But the significance in this passage does not appear in either of the others.

The Book of Los

6. Raging furious, the flames of desire
Ran thro' heaven & earth, living flames,
Intelligent, organiz'd, arm'd
With destruction & plagues. In the midst 30
The Eternal Prophet, bound in a chain,
Compell'd to watch Urizen's shadow,

7. Rag'd with curses & sparkles of fury.
Round the flames roll, as Los hurls his chains,
Mounting up from his fury, condens'd, 35
Rolling round & round, mounting on high
Into vacuum, into non-entity,
Where nothing was ; dash'd wide apart,
His feet stamp the eternal fierce-raging
Rivers of wide flame ; they roll round 40
And round on all sides, making their way
Into darkness and shadowy obscurity.

8. Wide apart stood the fires Los remain'd
In the void between fire and fire ,
In trembling and horror they beheld him , 45
They stood wide apart, driv'n by his hands
And his feet, which the nether abyss
Stamp'd in fury and hot indignation.

[2] 9. But no light from the fires all was
Darkness round Los · heat was not , for bound up 50
Into fiery spheres from his fury,
The gigantic flames trembled and hid

10. Coldness, darkness, obstruction, a Solid
Without fluctuation, hard as adamant,
Black as marble of Egypt, impenetrable, 55
Bound in the fierce raging Immortal ;
And the seperated fires, froze in
A vast solid without fluctuation,
Bound in his expanding clear senses.

Chap. II

1. The Immortal stood frozen amidst
The vast rock of eternity times
And times, a night of vast durance,
Impatient, stifled, stiffen'd, hard'ned ;

The Book of Los

2. Till impatience no longer could bear 5
The hard bondage · rent, rent the vast solid
With a crash from immense to immense,

3. Crack'd across into numberless fragments.
The Prophetic wrath, strug[g]ling for vent,
Hurls apart, stamping furious to dust, 10
And crumbling with bursting sobs : heaves
The black marble on high into fragments.

4 Hurl'd apart on all sides as a falling
Rock, the innumerable fragments away
Fell asunder , and horrible vacuum 15
Beneath him & on all sides round.

5 Falling, falling, Los fell & fell,
Sunk precipitant, heavy, down, down,
Times on times, night on night, day on day—
Truth has bounds, Error none—falling, falling, 20
Years on years and ages on ages.
Still he fell thro' the void, still a void
Found for falling, day & night without end ,
For tho' day or night was not, their spaces
Were measur'd by his incessant whirls 25
In the horrid vacuity bottomless.

6. The Immortal revolving, indignant,
First in wrath threw his limbs like the babe
New born into our world · wrath subsided,
And contemplative thoughts first arose 30
Then aloft his head rear'd in the Abyss,
And his downward borne fall chang'd oblique.

7. Many ages of groans, till there grew
Branchy forns, organizing the Human
Into finite inflexible organs ; 35

8 Till in process from falling he bore
Sidelong on the purple air, wafting
The weak breeze in efforts o'erwearied

Chap II 6 and 11 The punctuation is Blake his intention eludes us
20 Later this same statement is expressed symbolically by the attribution
of definiteness, in ' form ' or ' outline ', to truth, either as a whole, or in its
parts, the ' minute particulars ' (see Index, *Minute Particulars*), whereas
the symbols representing the sources or the manifestations of error are
' formless ' and ' indefinite '

24-26 For this reference to the function of Los as Time cp B U,
chap IV a, ll 9-10 and 15-18

The Book of Los

9. Incessant the falling Mind labour'd,
Organizing itself till the Vacuum
Became element, pliant to rise,
Or to fall, or to swim, or to fly,
With ease searching the dire vacuity.

40

Chap. III

1. The Lungs heave incessant, dull and heavy ;
For as yet were all other parts formless,
Shiv'ring, clinging around like a cloud,
Dim & glutinous as the white Polypus
Driv'n by waves & englob'd on the tide.

5

2 And the unformèd part crav'd repose.
Sleep began , the Lungs heave on the wave.
Weary, overweigh'd, sinking beneath
In a stifling black fluid, he woke.

3 He arose on the waters ; but soon
Heavy falling, his organs like roots
Shooting out from the seed, shot beneath ;
And a vast world of waters around him
In furious torrents began

10

4 Then he sunk, & around his spent Lungs
Began intricate pipes that drew in
The spawn of the waters. Outbranching
An immense Fibrous form stretching out
Thro' the bottoms of immensity, raging,

15

5. He rose on the floods . then he smote
The wild deep with his terrible wrath,
Seperating the heavy and thin.

20

[3]

Chap III 4 The Polypus, here used in simile, becomes in the later book
a symbol of the whole body of error see Index, *Mundane Shell*, Note I, B.
20-26 Cp *Paradise Lost*, vii 232-242 .

Thus God the Heaven created, thus the Earth,
Matter uniform'd and void Darkness profound
Covered the Abyss , but on the watery calm
His brooding wings the Spirit of God outspread,
And vital virtue infused, and vital warmth,
Throughout the fluid mass, but downward purged
The black, tartareous, cold, infernal dregs,
Adverse to life then founded, then conglobed,
Like things to like, the rest to several place
Disparted, and between spun out the Air,
And Earth, self-balanced, on her centre hung.

The Book of Los

6. Down the heavy sunk, cleaving around
To the fragments of solid ; up rose
The thin, flowing round the fierce fires 25
That glow'd furious in the expanse

Chap. IV

1. Then Light first began , from the fires,
Beams, conducted by fluid so pure,
Flow'd around the Immense. Los beheld
Forthwith, writhing upon the dark void,
The Back bone of Urizen appear 5
Hurling upon the wind
Like a serpent, like an iron chain
Whirling about in the Deep

2. Upfolding his Fibres together
To a Form of impregnable strength, 10
Los, astonish'd and terrified, built
Furnaces , he form'd an Anvil,
A Hammer of adamant then began
The binding of Urizen day and night

3 Circling round the dark Demon with howlings, 15
Dismay & sharp blightings, the Prophet
Of Eternity beat on his iron links.

4 And first from those infinite fires
The light that flow'd down on the winds
He seiz'd, beating incessant, condensing 20
The subtil particles in an Orb

5 Roaring indignant, the bright sparks
Endur'd the vast Hammer , but unwearied,
Los beat on the Anvil, till glorious
An immense Orb of fire he fram'd 25

Chap IV 2 The 'fluid' is apparently the obscure 'thin' medium mentioned above, chap III 25-26.

12 13 See Index, *Furnaces*, &c

14 Cp B U IV, *passim*

21 The Orb is the Sun (l 35), frequently associated with Los. The significance of the connexion is not always clear cp M 20 6-8 and *Poems from Letters*, IV 55 58 (Clar Press, p 307)

Then Los appear'd in all his power

In the Sun he appear'd, descending before

My face in fierce flames , in my double sight

'Twas outward a Sun, inward Los in his might

It has been suggested that Los is an anagram of the Latin 'sol'

The Book of Los

6. Oft he quench'd it beneath in the Deeps,
Then survey'd the all bright mass. Again
Siezing fires from the terrific Orbs,
He heated the round Globe, then beat ;
While, roaring, his Furnaces endur'd
The chain'd Orb in their infinite wombs 30

7. Nine ages completed their circles
When Los heated the glowing mass, casting
It down into the Deeps : the Deeps fled
Away in redounding smoke , the Sun 35
Stood self-balanc'd And Los smil'd with joy.
He the vast Spine of Urizen siez'd,
And bound down to the glowing illusion.

8. But no light ; for the Deep fled away
On all sides, and left an unform'd 40
Dark vacuity : here Urizen lay
In fierce torments on his glowing bed ;

9. Till his Brain in a rock, & his Heart
In a fleshy slough, form'd four rivers,
Obscuring the immense Orb of fire, 45
Flowing down into night ; till a Form
Was completed, a Human Illusion,
In darkness and deep clouds involv'd.

The End of the
Book of Los.

4 Cp *Europe*, 94-101.

A H A N I A

INTRODUCTORY NOTE

Collation title-page 1 plate, "Ahania" 4 plates; 5 plates, etched text, about $5\frac{1}{2} \times 3\frac{1}{4}$ inches

In his commentary on *The Book of Ahania* Swinburne writes 'This we may take—or those may who please—to be the *Second Book of Urizen*' (*Essay*, p. 249). Against this suggestion may be set the fact that it does not take up the main theme of the concluding sections of the earlier work, the myth of Los, Enitharmon, and Orc, but develops what seems to be, in relation to the whole body of Blake's symbolism, an incident of secondary importance mentioned in the last chapter of *The Book of Urizen*, namely, the secession of Fuzon and those of his brethren who were not 'bound down to earth' by 'narrowing perceptions' (B U ix 24-25). These leave the 'pendulous earth', called 'Egypt', to those other sons of Urizen who have become the slaves of their father's repressive 'Religion'.

In the opening chapter of this work Fuzon declares open war against Urizen, whose iron laws none can keep and live. The myth traces the course of the conflict, which, in its various phases, is reflected in mundane history. Fuzon, the fiery spirit of wrath, young and beautiful, whose tresses 'gave light to the mornings of heaven', is hardly distinguishable from Orc, except that he is not born of woman (cp B U, chap. viii, ll. 13 foll.), nor is there anything to suggest that his rebellion differs essentially from Orc's. This practical identity may explain the fact that the Fuzon myth does not recur.

To continue the story the rebel son launches against his adversary his globe of wrath, which, lengthening into a pillar of fire, cleaves the 'disk' Urizen opposes to it, and divides his 'cold loins'. This triumph of the anarchical principle in Fuzon is accompanied by, if it is not the cause of, the separation from Urizen of Ahania, who is called 'Sin' and 'the mother of pestilence'.

For a space of five hundred years Fuzon's pillar of fire gives light to the dwellers in 'Egypt', till it is mysteriously taken up into the body of the Sun. Meanwhile Urizen prepares a poisoned rock that, projected from his 'black bow', overwhelms Fuzon and falls to earth, to be known as Mount Sinai. In this chapter the curious and partially obscure symbolic 'Serpent' appears. It is bred from the unnatural productions 'of Urizen's 'dire contemplations' and is slain by the power that begot it. From its bones the bow is formed, and its blood, the 'poisonous Source' of the code of penal morality, is smeared upon the rock that overwhelms Fuzon. In the earlier poems of the Rossetti MS the Serpent symbolizes the defiling influence of priests and priestcraft, and later it images the body of error called 'Natural Religion'. But in the present passage something further, which has so far eluded discovery, would seem to be implied.

The body of the vanquished rebel is nailed to the topmost bough of 'The Tree of Mystery', a symbolic statement of the bondage of energy, the eternal fires of youth, beneath the cold restrictive

Ahania

tyranny of the Urizenic law. The powers of repression triumph in all forms of spiritual, and possibly of bodily, disease, bred from Urizen's atrophied 'nerves of joy' and from the stagnation of 'unacted desires'. For forty years the children of Urizen, in bondage in the 'thirty cities' of 'Egypt' and in the wilderness of moral law endure these torments, with the consequence that they shrink to the mental and corporeal stature of mortal men, and the state of civil and religious tyranny symbolized by 'Asia' commences. The final chapter contains the lamentation of Ahania over Urizen's fall from his primal state. Although Ahania appears frequently in *The Four Zoas*, no adequate interpretation has been found possible. All that can be said will be found in the notes to the present poem and in the Index under *Ahania*.

The following attempt at an interpretation of the central episode of the myth is offered with hesitation. Ahania, severed from Urizen by the flaming hungry beam of Fuzon, i.e. by a single assault of vehement passion, reveals that cessation of harmonious co-operation between intellect and emotion that follows from insistence on 'self-hood' (see B U, Introductory Note). Urizen, who is Intellect (see Index, *Urizen*), sees his counterpart isolated and revealed as Sin. Without the force that is of the mind the Emotions are shadowy, 'unbodied', 'the mother of pestilence', a phrase that seems to be critical of the unwholesomeness of the purely and exclusively emotional life, such a condition being conceived as possible. Conversely, Intellect unsoftened by Emotion manifests itself in the destructive cruelty of the bow, the nailing on the Tree, in acts rising in climax to the promulgation of the moral law with its plagues and penalties. Spiritual constriction and blindness afflict men until 'they reptilize upon the earth'.

So we see in the myth a restatement in new symbols of Blake's criticism of the God of the Jews and of Christian orthodoxy. What may perhaps be termed the emotional attributes of the anthropomorphically conceived God, Mercy, Pity, Love, are denied in the severance of Ahania from Urizen. The God who conceived the Laws of Sinai and demanded the sacrifice of the Son as the price of atonement is no Being of Mercy and Love, but a monster cruel and destructive.

The catchwords 'Of' and 'But' are found on pp 3 and 4 respectively.

THE
BOOK of
AHANIA

LAMBETH
Printed by W BLAKE 1789

A H A N I A

Chap: Ist

1 Fuzon, on a chariot iron-wing'd,
 On spikèd flames rose, his hot visage
 Flam'd furious, sparkles his hair & beard
 Shot down his wide bosom and shoulders
 On clouds of smoke rages his chariot; 5
 And his right hand burns red in its cloud,
 Moulding into a vast globe his wrath
 As the thunder-stone is moulded,
 Son of Urizen's silent burnings

2 ' Shall we worship this Demon of smoke ' 10
 Said Fuzon, ' this abstract non-entity,
 This cloudy God seated on waters,
 Now seen, now obscur'd, King of sorrow ?'

3 So he spoke in a fiery flame,
 On Urizen frowning indignant, 15
 The Globe of wrath shaking on high
 Roaring with fury, he threw
 The howling Globe, burning it flew,
 Length'ning into a hungry beam Swiftly

4 Oppos'd to the exulting flam'd beam, 20
 The broad Disk of Urizen upheav'd
 Across the Void many a mile

5 It was forg'd in mills where the winter
 Beats incessant ten winters the disk
 Unremitting endur'd the cold hammer 25

6 But the strong arm that sent it remember'd
 The sounding beam laughing it tore through
 That beaten mass, keeping its direction,
 The cold loins of Urizen dividing

9 Cp B U, chap viii, l 22 seq. Fuzon is the son of Urizen, born of Fire
 21 'The broad Disk of Urizen' is not interpreted. It apparently differs
 from the 'globe of fire' (B U, chap viii 1-3) and from the 'immense Orb
 of fire' (B L, chap iv 45)

22 Cp B U, Preludium, 1-4

29-37 See Introductory Note and cp V D A *passim*

Ahania

7 Dire shriek'd his invisible Lust. 30
 Deep groan'd Urizen · stretching his awful hand,
 Ahania (so name his parted soul)
 He siez'd on his mountains of Jealousy.
 He groan'd, anguish'd, & callèd her Sin,
 Kissing her and weeping over her , 35
 Then hid her in darkness, in silence,
 Jealous tho' she was invisible.

8. She fell down, a faint shadow wand'ring
 In chaos, and circling dark Urizen
 As the moon, anguish'd, circles the earth, 40
 Hopeless, abhorr'd, a death-shadow,
 Unseen, unbodied, unknown,
 The mother of Pestilence

9 But the fiery beam of Fuzon
 Was a pillar of fire to Egypt 45
 Five hundred years, wand'ring on earth
 Till Los siez'd it and beat in a mass
 With the body of the sun.

Chap: II^d

- [3] 1. But the forehead of Urizen gathering,
 And his eyes pale with anguish, his lips
 Blue & changing, in tears and bitter
 Contrition he prepar'd his Bow
2. Form'd of Ribs that in his dark solitude, 5
 When obscur'd in his forests, fell monsters
 Arose For his dire Contemplations
 Rush'd down like floods from his mountains,
 In torrents of mud settling thick
 With Eggs of unnatural production 10
 Forthwith hatching, some howl'd on his hills,
 Some in vales, some aloft flew in air
3. Of these, an enormous dread Serpent,
 Scalèd and poisonous, hornèd,
 Approach'd Urizen even to his knees 15
 As he sat on his dark rooted Oak

43 See Index, *Ahania*

44-48 Cp B U , chap ix 39-43 Los here appears as the Time-spirit
 the arbiter of mundane existence

45 See B U , chap ix, ll 34-35 note

Ahania

4 With his horns he push'd furious
Great the conflict & great the jealousy
In cold poisons ; but Urizen smote him.

5 First he poison'd the rocks with his blood, 20
Then polish'd his ribs, and his sinews
Dried, laid them apart till winter ;
Then a Bow black prepar'd ; on this Bow
A poison'd rock plac'd in silence
He utter'd these words to the Bow : 25

6. ' O Bow of the clouds of secrecy !
O nerve of that lust form'd monster !
Send this rock swift, invisible, thro'
The black clouds on the bosom of Fuzon '

7 So saying, In torment of his wounds 30
He bent the enormous ribs slowly,
A circle of darkness , then fix'd
The sinew in its rest , then the Rock,
Poisonous source, plac'd with art, lifting difficult
Its weighty bulk silent the rock lay, 35

8 While Fuzon, his tygers unloosing,
Thought Urizen slain by his wrath
' I am God,' said he, ' eldest of things '

9 Sudden sings the rock , swift & invisible
On Fuzon flew, enter'd his bosom , 40
His beautiful visage, his tresses
That gave light to the mornings of heaven,
Were smitten with darkness, deform'd
And outstretch'd on the edge of the forest

10 But the rock fell upon the Earth 45
Mount Sinai in Arabia

Chap II 26 Secrecy and modesty, or virtue according to common
ethical standards, are 10 Blake inseparable from spiritual corruption
Cp V D A 156-197 and Ross MS xvii (Clar Press, p 169)

Deceit to secrecy confin'd,
Lawful, cautious & refin'd, [' modest, prudish & confin'd ' 1st rdg]
To any thing but interest blind
And forges fetters for the mind

36 Cp M H H. proverb 44 ' The tygers of wrath are wiser than the
horses of instruction '

Ahania

Chap: III

1. The Globe shook, and Urizen, seated
On black clouds, his sore wound anointed.
The ointment flow'd down on the void
Mix'd with blood . here the snake gets her poison.

2. With difficulty & great pain Urizen 5
Lifted on high the dead corse :
On his shoulders he bore it to where
A Tree hung over the Immensity.

3 For when Urizen shrunk away
From Eternals, he sat on a rock 10
Barren, a rock which himself
From redounding fancies had petrified.
Many tears fell on the rock,
Many sparks of vegetation.
Soon shot the painèd root 15
Of Mystery under his heel
It grew a thick tree he wrote
In silence his book of iron,
Till the horrid plant, bending its boughs,
Grew to roots when it felt the earth, 20
And again sprung to many a tree.

4. Amaz'd started Urizen when
He beheld himself compassèd round
And high roofèd over with trees
He arose, but the stems stood so thick, 25
He with difficulty and great pain
Brought his Books, all but the Book
Of iron, from the dismal shade

[4]

5. The Tree still grows over the Void,
Enrooting itself all around, 30
An endless labyrinth of woe

6 The corse of his first begotten
On the accursèd Tree of Mystery,
On the topmost stem of this Tree,
Urizen nail'd Fuzon's corse 35

Chap III 2 anointed] anointel in Blake's autotype

8 See Index, *Mundane Shell*, Note 11 (1)

9-28 Cp F Z vii. 31-41, and *Europe*, 96 note.

15-31 Cp J 28 13-19, where this tree is called 'Moral Virtue, and the Law of God who dwells in Chaos hidden from the human sight'.

27-28 Cp B U, chap 11, 1 33 note, and Index, *Mundane Shell*, Note 1 (b)

Ahania

Chap: IV

1. Forth flew the arrows of pestilence
Round the pale living Corse on the tree.
2. For in Urizen's slumbers of abstraction,
In the infinite ages of Eternity,
When his Nerves of Joy melted & flow'd 5
A white Lake on the dark blue air,
In perturb'd pain and dismal torment
Now stretching out, now swift conglobing,
3. Effluvia vapor'd above
In noxious clouds, these hover'd thick 10
Over the disorganiz'd Immortal,
Till petrific pain scurf'd o'er the Lakes
As the bones of man, solid & dark
- 4 The clouds of disease hover'd wide
Around the Immortal in torment, 15
Perching around the hurtling bones,
Disease on disease, shape on shape,
Winged, screaming in blood & torment.
- 5 The Eternal Prophet beat on his anvils,
Enrag'd in the desolate darkness 20
He forg'd nets of iron around,
And Los threw them around the bones
- 6 The shapes, screaning, flutter'd vain
Some combin'd into muscles & glands,
Some organs for craving and lust, 25
Most remain'd on the tormented void,
Urizen's army of horrors
- 7 Round the pale living Corse on the Tree
Forty years flew the arrows of pestilence
- 8 Wailing and terror and woe 30
Ran thro' all his dismal world
Forty years all his sons & daughters

Chap IV 2-27 Cp B U, chap 14 a, *passim*

3 This apparently refers to the period immediately preceding Urizen's separation from Eternity, when as yet 'Earth was not'
5-8 Cp. B U 14 a, 19-23 *note*. 19-22 Cp B U, chap 14.

29 The forty years may originate in the wanderings of the Israelites
Blake frequently represents the spiritual desolation that comes of the triumph of moral law as a wilderness

Ahania

Felt their skulls harden ; then Asia
Arose in the pendulous deep.

9. They reptilize upon the Earth. 35

10. Fuzon groan'd on the Tree.

Chap: V

1. The lamenting voice of Ahania,
Weeping upon the void
And round the Tree of Fuzon !
Distant in solitary night
Her voice was heard, but no form 5
Had she ; but her tears from clouds
Eternal fell round the Tree.

2. And the voice cried ' Ah, Urizen ! Love !
Flower of morning ! I weep on the verge
Of Non-entity ! how wide the Abyss 10
Between Ahania and thee !

3. ' I lie on the verge of the deep ,
I see thy dark clouds ascend ,
I see thy black forests and floods,
A horrible waste to my eyes ! 15

4. ' Weeping I walk over rocks,
Over dens, & thro' valleys of death
Why did'st thou despise Ahania,
To cast me from thy bright presence
Into the World of Loneness ? 20

5. ' I cannot touch his hand,
Nor weep on his knees, nor hear
His voice & bow, nor see his eyes
And joy , nor hear his footsteps, and
My heart leap at the lovely sound 25
I cannot kiss the place
Whereon his bright feet have trod ,
But I wander on the rocks
With hard necessity.

[5]

33 Cp S. L., Introductory Note

35 The serpent or worm-form is the common symbol of man in a state of subjection to the delusions of corporeity and morality Cp B U, chap ix 1-32

Chap V 10 Non-entity or Non-existence, see Index, *Ulro* With the whole of this chapter cp F. Z. iii 26-37 v 190-217 and viii 481-520

Ahania

6. ' Where is my golden palace ? 30
Where my ivory bed ?
Where the joy of my morning hour ?
Where the sons of eternity singing
7. ' To awake bright Urizen, my king,
To arise to the mountain sport, 35
To the bliss of eternal valleys ;
8. ' To awake my king in the morn
To embrace Ahania's joy
On the bredth of his open bosom,
From my soft cloud of dew to fall 40
In showers of life on his harvests ?
9. ' When he gave my happy soul
To the sons of eternal joy ,
When he took the daughters of life
Into my chambers of love , 45
10. ' When I found babes of bliss on my beds
And bosoms of milk in my chambers
Fill'd with eternal seed,
O ! eternal births sung round Ahania,
In interchange sweet of their joys ! 50
11. ' Swell'd with ripeness & fat with fatness,
Bursting on winds, my odors,
My ripe figs and rich pomegranates
In infant joy at thy feet,
O Urizen, sported and sang. 55
12. ' Then thou with thy lap full of seed,
With thy hand full of generous fire,
Walked forth from the clouds of morning,
On the virgins of springing joy,
On the human soul to cast 60
The seed of eternal science.
13. ' The sweat poured down thy temples
To Ahania return'd in evening ;
The moisture awoke to birth
My mother's-joys, sleeping in bliss. 65

Ahania

14. ' But now alone over rocks, mountains,
Cast out from thy lovely bosom !
Cruel jealousy, selfish fear,
Self-destroying, how can delight
Renew in these chains of darkness,
Where bones of beasts are strown
On the bleak and snowy mountains,
Where bones from the birth are buried
Before they see the light ?'

70

FINIS

66-70 Cp. ' Earth's Answer ' (S E, Clar Press, p. 107)

Earth rais'd up her head
From the darkness dread & drear.
Her light fled,
Stony dread
And her locks cover'd with grey despair.

' Prison'd on wat'ry shore,
Starry jealousy does keep my den :
Cold and hoar,
Weeping o'er,
I hear the father of the ancient men.

' Selfish father of men !
Cruel, jealous, selfish fear !
Can delight,
Chain'd in night,
The virgins of youth and morning bear ?

' Does spring hide its joy,
When buds and blossoms grow ?
Does the sower
Sow by night,
Or the ploughman in darkness plough ?

' Break this heavy chain,
That does freeze my bones around.
Selfish ! vain !
Eternal bane !
That free Love with bondage bound.'

THE SONG OF LOS

INTRODUCTORY NOTE

Collation : title-page 1 plate, *Africa* 2 plates, *Asia* 2 plates, three full-page illustrations variously arranged in different copies, 8 plates, relief engraving, about 9 x 6½ inches.

The Song of Los is divided into two parts, *Africa* and *Asia*. The significance of the former title is not clear 'The deserts of Africa' (*Africa*, l 51) are the place of the 'Fallen Angels', apparently Los and his fellows (*ibid*, ll 1-4). The symbol first occurs in the *Book of Urizen* (chap. ix, l 35), where it represents the state of those children of Urizen who beneath the 'net of Religion' have diminished in spiritual stature till they have fallen to the low estate of mundane life, shut out from eternity and enslaved to 'laws of prudence' that they call the 'Eternal laws of God'. The cities they inhabit conjoin 'into the form of a heart' (B U ix, l 20) now called 'Africa', though formerly known as 'Egypt' (*ibid*, l 35), wherein there is probably a reference to the 'house of bondage'. It is impossible to interpret these names with certainty, though it seems that they have reference to different stages of mundane experience. Later in *Jerusalem* (45 19-23) there is an allusion to a myth, not developed elsewhere, wherein Africa appears to be one of 'the Sons of God in Eternity' into whose company regenerated mankind ultimately returns.

Asia is a common symbol. Throughout the prophetic books it is associated with the state of error, chiefly, though perhaps not exclusively, on its moral side. Its adoption would appear to be due to the fact that most of the great systems of philosophy and religion took their rise within its borders. In *Milton* and *Jerusalem* the 'Twelve Gods of Asia', at once the source and the symbol of all that Blake condemned in life and art as being 'opposed to the Divine Vision' (J 50 1-3), are sometimes combined into a single symbol, Satan the Spectre, or the 'Polypus of Death' (see Index, s v).

The first section tells how that after the 'golden age' of innocence and liberty, of Adam in Paradise, of Noah before the Flood, and of the African not yet in his ingratitude, Urizen imposed his 'Laws and Religion' upon man 'by the hands of the children of Los' or Time; that is to say, temporal existence is definitely connected with the triumph of restrictive morality. But in the present myth Blake again modifies his story of the 'Fall' by the introduction of Har and Heva, personages who appear only in this work and in *Tinrel*. In *Tinrel* is attributed to them the authorship of the code of restrictive morality by means of which Tinrel destroys his children; here they are represented as the first parents of the human race (l 20), and as fleeing in terror from 'War and Lust' (ll 36-48), names by which prudential morality condemns the free spirit's exercise of unrestricted energy. Their loss of spiritual stature, the atrophy of vision whereby

all the vast of Nature shrunk

Before their shrunken eyes (ll 42-43)

is the result of their timid resort to legal codes as a protection against the energy of free souls. It is over this world of 'slave-morality' that Urizen reigns as God, with Time and his children as his ministers.

The Song of Los

Here, as in *The Four Zoas* (Night VI), Urizen is represented as endeavouring to re-establish by laws that state of wisdom and joy of which the condition is pure liberty. This leads up to the main point of the poem, Blake's criticism of the successive philosophic or religious systems by which Urizen sought to accomplish his design 'Brama', Moses, Trismegistus, Pythagoras, Socrates and Plato are in turn made the prophets of doctrines which fail of their purpose. Then comes Jesus, and it is here that Blake has recorded most clearly his estimate of Christianity at this time. Its ultimate derivation from Urizen plainly implies a general condemnation, while the statement that is transmitted to Jesus through Theotormon, the wretched victim of moral fears (see V D. A., Introductory Note), emphasizes the more particular criticism of its ascetic teaching. This is still more strongly stressed in the account of its outcome in existence.

The human race began to wither, for the healthy built
Secluded places, fearing the joys of love,
And the diseased only propagated (*Africa*, ll 25-27)

Therefore, to counteract this destructive tendency, another son of Los, Antamon, 'to Mahomet a loose Bible gave'. Then Blake sees all these systems taken up into a single 'Philosophy of the Five Senses', which Urizen himself gave into the hands of Newton and Locke. These, with Bacon, are constant symbols throughout the prophetic books of the evils in thought and morality that follow from reliance on the witness of the senses. Finally the old Gods die and Deism takes their place, its exponents being Voltaire and Rousseau, who in *Milton* and *Jerusalem* are joined in the same condemnation with the English philosophers just mentioned. But already sounds of the coming revolution are heard, and there may be some significance in the fact that the closing line of *Africa* is identical with the first line of *America*.

In the second section, *Asia*, the powers of civil and religious tyranny, alarmed at the indications of change, seek to strengthen their hold upon power by reasserting the doctrine of divine right. Urizen descends at this critical moment, as in *America*.

drawing clouds of despair thro' the heavens
Of Europe as he went

Orc, bound till now, rises against him, and, as in Ezekiel's vision, the dry bones of man's mortality begin to reassume their former beauty and fullness of life, and the influx of 'wild desire' transforms 'the Grave', the place of man's mundane 'sleep of death' into a universe of joy and gladness.

This is the last book in which Blake makes Orc the symbol of man's ultimate regeneration, of salvation by revolt. From this time a change, equivocal in the earlier written parts of *The Four Zoas*, clear in its later revisions and in *Milton*, takes place in the treatment of the symbol, till in *Milton* (p. 28, l. 34) he is identified with Satan, who is in the later writings what Urizen is in the Lambeth books. It would seem that Blake, like many of his contemporaries, lost his first enthusiasm for the French Revolution. In his case this was due, in part at least, to its association with Rationalism, which was always for him the great evil, but was seen more and more clearly to be so, as his new philosophy of the saving Imagination took shape in a reinterpreted Christianity.

THE
SONG of
LOS

Lambeth Printed by W. Blake 1795

*I will sing you a song of Los, the Eternal Prophet.
He sung it to four harps at the tables of Eternity,
In heart-formed Africa.
Urizen faded ! Ariston shudder'd !
And thus the Song began :*

5

Adam stood in the garden of Eden,
And Noah on the mountains of Ararat ;
They saw Urizen give his Laws to the Nations
By the hands of the children of Los

Adam shudder'd, Noah faded, black grew the sunny African
When Rintrah gave Abstract Philosophy to Brama in the
East. II

11

(Night spoke to the Cloud
'Lo! these Human form'd spirits, in smiling hypocrisy, War
Against one another; so let them War on, slaves to the
eternal Elements')

Noah shrunk beneath the waters ;
Abram fled in fires from Chaldea ,
Moses beheld upon Mount Sinai forms of dark delusion

15

1-5 These introductory lines are engraved in roman characters, the body of the *Song* being in italic

¹ Los in the Lambeth books seems to have little of the 'prophetic' and regenerative significance found in the later use of the symbol. In these earlier works he is of the 'Fallen Angels' (cp 1.51) or sometimes the Time-Spirit: the fuller sense of the symbol does not clearly appear till the added parts of *The Four Zoas*, Nights VII and VIII. Yet even in the Lambeth books there are vague and intermittent suggestions of this higher significance.

2 Ср F, Z 1х 615-644

4 The 'fading' of Urizen may portend the imminent overthrow of his dominion. The reference to Arston is obscure. From *America* (ll 107-112) he would seem to be one of the spirits dwelling in light, but this does not help to explain the present passage.

11 Rintrah, Palamabron (l 18), Theotormon (l 24), Antamon (l 28), and Sotha (l 30) are 'sons of Los', whose function, as represented in the Lambeth books, is diametrically opposed to that ascribed to them in the later writings. Here and in *Europe* they are the ministers of Urizen or of Enitharmon, and serve them by imposing the bondage of morality and the illusions of sense-perception upon mortals. In *The Four Zoas* and the later books they assist Los in his work of regeneration.

The Song of Los

To Trismegistus Palamabron gave an abstract Law ;
To Pythagoras, Socrates & Plato.

Times rolled on o'er all the sons of Har time after time 20
Orc on Mount Atlas howl'd, chain'd down with the Chain of
Jealousy.

Then Oothoon hover'd over Judah & Jerusalem,
And Jesus heard her voice (a man of sorrows) ; he reciev'd
A Gospel from wretched Theotormon.

The human race began to wither, for the healthy built 25
Secluded places, fearing the joys of Love ,
And the diseasèd only propagated
So Antamon call'd up Leutha from her valleys of delight,
And to Mahomet a loose Bible gave.

But in the North to Odin Sotha gave a Code of War, 30
Because of Diralada, thinking to reclaim his joy.

[2] These were the Churches, Hospitals, Castles, Palaces,
Like nets & gins & traps to catch the joys of Eternity ;

And all the rest a desart,

Till like a dream Eternity was obliterated & crasèd, 35
Since that dread day when Har and Heva fled
Because their brethren & sisters liv'd in War and Lust
And, as they fled, they shrunk
Into two narrow doleful forms
Creeping in reptile flesh upon 40
The bosom of the ground ;
And all the vast of Nature shrunk
Before their shrunken eyes

18 Trismegistus, cp J 91 32-35, where the 'Smaragdine Table of
Hermes' is associated with the anti-visionary activities

20 Here, as in l 45, the Sons of Har appear to signify mortal men.

21 The mountain to which Orc is bound is not identified elsewhere

22 Oothoon] cp V D A, Introductory Note

23-29 See Introductory Note

23 In the light of Blake's exaltation of joy as the criterion of conduct
the pointed use of the phrase 'man of sorrows' definitely places Jesus and
his Gospel among the reprobated repressive influences

24 Theotormon is the timorous victim of moral scruples in the *Visions*

28 For Leutha cp V D A, Introductory Note

29 This seemingly higher valuation of Mohammedanism is based on its
less ascetic doctrine on the relation of the sexes

31 Diralada may be Thuralatha cp *Europe*, 187

32-35 Cp B U, chap 1v 7 note

36 For Har and Heva cp *Tiriel*, Introductory Note There appears to
be an allusion to a myth not extant

38 Cp. *Tiriel*, § 8 9-11

Why is one law given to the lion and the patient ox ?

And why men bound beneath the heavens in a reptile form,

A worm of sixty winters, creeping on the dusty ground ?

The Song of Los

Thus the terrible race of Los & Enitharmon gave
Laws & Religions to the sons of Har, binding them more 45
And more to Earth, closing and restraining ;
Till a Philosophy of Five Senses was complete.
Urizen wept & gave it into the hands of Newton & Locke.

Clouds roll heavy upon the Alps round Rousseau & Voltaire,
And on the mountains of Lebanon round the deceased Gods
Of Asia, & on the desarts of Africa round the Fallen Angels.
The Guardian Prince of Albion burns in his nightly tent. 52

49 In *The French Revolution*, ll 274 foll., Rousseau and Voltaire appear as agents of revolution. Here their significance is more doubtful, though their association with the 'deceased Gods' tends to show that they are, as in the later books, symbols of 'Abstract Philosophy', the error created by the false reasoning power, or Spectre (J 54 16-18). They are often named with Bacon, Newton, and Locke as teachers of 'Atheism', which 'consists in worshipping the natural world, which same natural world, properly speaking, is nothing real but a mere illusion produced by Satan' (Crabb Robinson, Letter to Dorothy Wordsworth, S, p 274). Identifying 'Atheism' with eighteenth-century Deism, Blake makes his clearest statement against Rousseau and Voltaire in the address 'To the Deists' (J. 52)

52 This repeats *America*, 1.

A S I A

THE Kings of Asia heard
 The howl rise up from Europe,
 And each ran out from his Web,
 From his ancient woven Den,
 For the darkness of Asia was startled 5
 At the thick-flaming thought-creating fires of Orc.
 And the Kings of Asia stood
 And cried in bitterness of soul
 ' Shall not the King call for Famine from the heath,
 Nor the Priest for Pestilence from the fen, 10
 To restrain, to dismay, to thin
 The inhabitants of mountain and plain
 In the day of full-feeding prosperity
 And the night of delicious songs ?
 ' Shall not the Councillor throw his curb 15
 Of Poverty on the laborious,
 To fix the price of labour,
 To invent allegoric riches ?
 ' And the privy admonishers of men
 Call for Fires in the City, 20
 For heaps of smoking ruins,
 In the night of prosperity & wantonness,
 ' To turn man from his path,
 To restrain the child from the womb,
 To cut off the bread from the city, 25
 That the remnant may learn to obey,
 ' That the pride of the heart may fail,
 That the lust of the eyes may be quench'd,
 That the delicate ear in its infancy
 May be dull'd, and the nostrils clos'd up, 30
 To teach mortal worms the path
 That leads from the gates of the Grave ?'
 Urizen heard them cry,
 And his shudd'ring waving wings

[5]

2 The ' howl ' arises from the powers of mental and moral tyranny, whose state is symbolized by ' Europe ' and whose authority is threatened by the revolutionary spirit cf. *America*, II 147-150

9-32 Cp. F Z VII, ll. 111-129

19 Read ' And shall not the privy admonishers of men, &c '

24 Cp. *Tissel*, § 8. 12-21.

31-32 The interpretation of these lines is uncertain. They may refer to the illusion of an ' Eternal life ' in an ' allegorical ' or unreal heaven ; cp. *Europe*, 37-41.

33-40 Cp. B U, chap. viii 37-54.

The Song of Los

Went enormous above the red flames, 35
 Drawing clouds of despair thro' the heavens
 Of Europe as he went.
 And his Books of brass, iron & gold
 Melted over the land as he flew,
 Heavy-waving, howling, weeping 40
 And he stood over Judea,
 And stay'd in his ancient place,
 And stretch'd his clouds over Jerusalem.
 For Adam, a mouldering skeleton,
 Lay bleach'd on the garden of Eden , 45
 And Noah, as white as snow,
 On the mountains of Ararat.
 Then the thunders of Urizen bellow'd aloud
 From his woven darkness above
 Orc, raging in European darkness, 50
 Arose like a pillar of fire above the Alps,
 Like a serpent of fiery flame.
 The sullen Earth
 Shrunk
 Forth from the dead dust, rattling bones to bones 55
 Join , shaking, convuls'd, the shiv'ring clay breathes,
 And all flesh naked stands, Fathers and Friends,
 Mothers & Infants, Kings & Warriors
 The Grave shrieks with delight, & shakes
 Her hollow womb, & clasps the solid stem 60
 Her bosom swells with wild desire ,
 And milk & blood & glandous wine
 In rivers rush & shout & dance
 On mountain, dale and plain.
 The Song of Los is Ended 65
 Urizen Wept

38 Cp B U , chap ii 33-49 The 'book of iron' (cp B A , chap iii 17-28 F Z vii 39) may have some connexion with Urizen's 'iron laws' The nature of the Book of Brass is sufficiently indicated in the quotation from it, F Z vii 110-129

41-43 Urizen is here identified with the God of the Hebrews, the Lawgiver of Sinai, a 'tyrant crowned' (*Europe*, 93) Jerusalem here is his seat, the city of his temple, and has none of its later symbolic meaning

44-47 The reference would seem to be to the loss of man's 'real and eternal state' and the beginning of a state of subjection to limited sense-perception and moral law, when 'the five senses whelm'd in deluge o'er the earth-born man'. Cp *Europe*, 80-93

49 Urizen's 'woven darkness' is his 'Web of Religion', cp. B. U , chap viii

50-64 Cp the vision of the Last Judgement, F Z ix 1-276

The Four Zoa's

The torments of Love & Jealousy

in

The Death and Judgement

of Albion the

Ancient Man

by William Blake 1797.

BIBLIOGRAPHICAL PREFACE TO *THE FOUR ZOAS*

THE manuscript of *The Four Zoas* consists of seventy loose sheets, varying slightly in size but generally measuring about $16\frac{1}{2} \times 12\frac{1}{2}$ inches¹. They are made up as follows

- i Nineteen sheets, drawing paper, with watermark, J Whatman 1794. These contain Nights I (with the exception of the leaves noted below, ii), II, and III, ll 1-100,
- ii Two sheets, $16\frac{1}{2} \times 12\frac{1}{2}$ inches and $10 \times 13\frac{1}{2}$ inches respectively, originally one sheet bearing a sketch of a male head. They contain Night I, ll 158-263,
- iii Forty-seven sheets, proofs of Blake's illustrations to Young's *Night Thoughts* (1797). These bear the rest of the text with the exception noted below,
- iv Two sheets, the halves of an historical engraving, *Edward & Elenor* (1793), used for Night VII, ll 428-494.

In addition there are three small sheets with fragments of text, here printed in Appendix II.

In seven instances one side of the paper contains a full-page drawing, but no text. In all other cases both sides are written upon. In the sheets previously used for proofs of the *Night Thoughts* engravings, the rectangular space, originally intended to receive the text of Young's poem, has been utilized. In every case this side of the leaf is recto.

The title (fo 1 recto) was twice revised. The first version read
VALA / or / The Death and / Judgement / of the / Eternal Man /
A DREAM / of Nine Nights / by William Blake 1797.

Later, 'Eternal' was deleted and 'Ancient' substituted for it, and 'A Dream of Nine Nights' was scored through with a pen. This version was afterwards modified, the changes being made in pencil. In this, its final form, the title stands.

The Four Zoa's / The torments of Love & Jealousy / in / The Death and / Judgement / of Albion the / Ancient Man / by William Blake 1797.

These changes were not carried through the body of the work, where 'Vala' still stands as the title at the head of each Night, and the poem closes with the phrase 'end of the Dream'. The single fact bearing upon the date of the adoption of *The Four Zoas* as the title is that the word Zoa occurs in no book earlier than *Milton*, which bears the date 1804.

Night I in its earlier form was paginated by Blake, whose figures can still be traced with the exception of that deleted on p 5². Beyond

¹ All the leaves except those in Nights VII, VIII, and IX have been pierced as if for stitching together after Blake's usual fashion.

² In the present text the original manuscript page order is shown throughout so that the earlier forms of Nights I, II, and VII *a* may easily be reconstructed.

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this the pages were not numbered, but at a comparatively early stage the lines were numbered by fifties, and though subsequent changes in the text have falsified these figures, they still afford the surest means of establishing the sequence of the loose leaves. Catchwords, often partially erased, or nullified by alterations in the poem, occur in sixteen instances, all of which are in the first three Nights¹

The manuscript has been worked over many times with pen, pencil, and crayon, all deletions, cancelled passages, transpositions, and additions have been set down in the textual notes. It will be sufficient to notice here the more important changes in the constitution of certain Nights

Night I, which originally consisted of seven leaves, was subsequently enlarged by the addition of pp 13 *a* and 13 *b*, and at a yet later date underwent a further considerable change. A line was drawn across p 7 beneath l 157, and above it, in the right margin, was written 'Night the Second'. This would seem to mean that the remaining lines of p 7, with pp 8-14, were intended to be taken as the opening passage of Night II. In place of the matter thus transferred, Blake wrote ll 158-248 on pp 8*, 9*, 10*, bringing the Night to a close, after his usual manner, with the phrase 'End of the First Night', though this was afterwards deleted when ll 249-263 on p 11 were added.

Definite marginal directions, reprinted in the textual notes, indicate the transference or insertion of lengthy passages in Nights IV and VIII. In the latter case the lines so treated are on added pages (VIII, pp 1*, 2*, 3*). The closing lines of the same Night (ll 577-591) have been put in their present position for reasons that may be briefly stated here. In the first place, they may reasonably be considered as taking the place of the deleted passage printed in the note to l 572. Further, the verso of the sheet contains a full-page sketch of Los and Enitharmon. Such designs occur elsewhere only at the end of the Nights, as in Nights V, VI, VII, and IX, and on the last page (p 12) of the first form of VIII. Again, ll 585-586

But when she saw the form of Ahania weeping on the Void
And heard Emion's voice from the caverns of the Grave

refer to the dialogue (ll 481-571) between 'Ahania weeping in the winds' (l 476) and Emion who 'replies from the Caverns of the Grave' (l 521). Finally, Rahab, the subject of the lines in question, is mentioned nowhere but in additions to Nights VIII and IX, and the general tenor of this passage, referring as it does to the momentary triumph of evil before it is finally annihilated, is quite in harmony with its context in the present arrangement, and, as far as we can find, in no other.

The manuscript contains two versions of Night VII, here referred to as VII and VII *a*, and for the following reasons the former has been held to be later than and so to supersede the latter. In the first place, it takes up the story exactly where Night VI leaves it, that is,

¹ The following is a list of the decipherable catchwords. Night I, p 2, So, p 3, Reared, p 4, With (*del*), p 6, They (*del*). Night II, p 8, I, p 10, They, p 11, Stretch, p 13, Why, p 4, And, p 6, That, p 7, Spread, p 10, The, p 13 *a*, Emion. Night III, p 1, Infolded, p 2, Raised, p 4, In.

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at the point where Urizen, seeking Orc, is opposed by Urthona and Tharmas and sends his comets to open up a way before him. The opening lines of VII describe the rout of his adversaries and the continuation of his journey till Orc is discovered. Moreover, the regenerative activity of Los and Enitharmon, that occupies the closing lines of Night VII, forms the opening theme of Night VIII, while the reference to the binding of Orc (VII, ll 229-231) rounds off the mention of Orc in Night V, l 112. The theory of Regeneration through Divine Mercy, previously referred to only in added passages (cp I 16-17, II 82, 105, 208 475, IV 246-278), here forms part of the body of the text, in the description of the Tree of Mystery as 'a Shelter from the tempests of Void & Solid' (VII, l 266, see Index, *Mundane Shell*, IV). Again, Night VII is the keystone of the whole work, in that it tells how Urizen, hoping to subdue Orc, draws him into the Tree of Mystery, with the apparently unpremeditated result that regeneration begins. The comparatively late date of this version is further established by reference to various matters of note treated as in *Milton* and *Jerusalem*, but not elsewhere, e.g. Enitharmon's fear of punishment and utter extinction (F Z vii 368 420-427, cp J 87 12 92 27) and Los's creation of Bodies from the spectres (F Z vii 462 seq, cp J 62 35-42 72 22-50). Then the mention of the appearance of Jesus in Luvah's robes of blood' (F Z vii 411), not being, as in Night II, an addition, but in the body of the text, strengthens the contention that this Night was composed at a later date than the preceding Nights.

On the other hand, the symbolism of Night VII *a* is of a distinctly earlier kind. The 'Shadowy Female', one of its main symbols, disappears in *Jerusalem* and occurs in *Milton* only on one of the extra pages (see *Milton*, Introduction). The 'Prester Serpent' emblem of religious tyranny, belongs to the same period as 'The Garden of Love' in *The Songs of Experience* (1794) and to poems of the same date in the Rossetti MS, such as that commencing 'I saw a chapel all of gold' (Clar Press, p 157). Further, the original opening to this version closely resembles, and in ll 136-138 repeats verbatim from, the Preludium to *America* (1793). Then its story has no apparent connexion with either Nights VI or VIII as they now exist. It deals indeed with war, but allegorically, as the general chaotic condition of mundane existence beneath the moral law, and not with the particular conflict of Urizen and Urthona in the close of Night VI. And though Blake tried to adapt it to the first part of Night VIII, the attempt failed, for in the earlier account, 'night or day Los follows war' (VII *a*, l 73), and continues so throughout as a destructive force. Hence in passing from Night VII *a* to Night VIII the reader becomes aware of an abrupt change in the whole symbolic conception of Los, who, from being represented as blindly hostile to vision, suddenly appears as the willing instrument of the providential scheme of regeneration.

Again, though Orc comes under the power of Urizen, there is no indication that this marks, as in VII, the inception of regeneration. Nor are the relations between Urizen and Tharmas at the close of Night VI resumed in VII *a*, while the Tharmas-Vala episode (VII *a*, 220 seq) can only be compared with the quite early symbolism of the long deleted passages in the first pages of Night I. Moreover, the prominence given to Tharmas is in itself an indication of an early date, since in Blake's later writings, *Milton* and *Jerusalem*, as in

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Nights VII and VIII, the symbol is almost entirely ignored, or is practically synonymous with the term Spectre

If the two versions of Night VII be read consecutively, the myth of Orc and the Tree of Mystery is found to be repeated under quite unreconcilable forms, while the contradictory accounts of Los's activity produce hopeless confusion. The inference would therefore seem to be that VII *a* was the earlier form, it was afterwards revised and re-arranged, as shown in the textual notes, and finally replaced by a newly written Night VII

The extensive additions to Night VIII including those added pages already noticed, mark it as much later than the main body of *The Four Zoas* in respect to symbolism. It was apparently the consciousness of this that led Blake to attempt to bridge a gap by adding ll 1-89 of Night IX. But this addition causes confusion, for the final annihilation of error, the Last Judgement, is thus twice described, first and more concisely in the added lines, which give prominence to the later doctrines and symbolism of Night VIII, and again in the older portion, which is to be compared with Night II, ll 214 seq. The early character of this part is clearly seen in the long descriptions of the Eternals who differ in vital points from the Eternals in *Milton* and *Jerusalem*. The reference to the vision of God appearing in the 'Cloud of the Son of Man' is obviously early, and was written before the great change in Blake's outlook led him to adopt Christian symbolism to express his later doctrines. For in all the many passages relating to Jesus Blake never once uses the title 'Son of Man', the significance of the phrase being completely at variance with his interpretation of the Incarnation. Again, the first part of the 'Vala' interlude (IX 373-455) is more in the manner of *Thel* (1789) than anything else in Blake. Finally, an examination of the smaller textual emendations indicates an early date of composition. In every case the terms displaced belong to a period much before the adoption of the later doctrines of 'Imagination', and 'Regeneration', and 'Vegetative Nature' e.g. in l 289, 'Redeem'd Man' replaces 'Fallen Man', in l 358, 'Ancient Man' becomes 'Regenerate Man', in l 366, 'Imagination' is put for 'Thought', a term that belongs to the period of *The Visions of the Daughters of Albion* and *Europe*, in l 623 'Generative' is put for 'Vegetative' and l 629 reads 'roots of [Eternal] Science' for 'Roots of Nature'

It may be noticed that there is little similarity between the account of the Last Judgement in Night IX and the prose notes referring to the picture 'The Vision of the Last Judgement'. The chief points of resemblance lie in the references to the Zoas or Living Creatures, the burning of the Tree of Mystery in the flames of Orc, and the description of the women and children ascending to the Judgement seat

Three small scraps of paper bear fragments of text, all of which, with the exception of the contents of one piece (see 2 below), reappear in modified form in the body of *The Four Zoas*. They are here printed in the Appendix to *The Four Zoas* and consist of

- 1 writing-paper, 9×5½ inches, written on one side,
- 2 writing-paper, 6½×3½ inches, written on both sides,
- 3 drawing-paper, 4½×6½ inches, apparently a leaf from a note-book; the upper portion torn away, rendering illegible the first of three lines on the recto and truncating the second. Beneath the third line is a sketch of a seated figure in the coils of a serpent.

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On the verso are seventeen lines, the seventh of which is numbered 140. From this it would appear that the fragment is part of a longer passage, possibly an earlier version of Night I, since these lines are found, in an altered form, in Night I, ll 110-125.

The Title and Contents of the Book

Blake's rejection of the title *Vala* may reasonably be attributed to his recognition of its inadequacy. *Vala* figures prominently in Nights VII-IX, though the conception developed in Nights VII-VIII is in vital particulars out of harmony with that of Night IX. But it is in the rejected Night VII *a* alone that *Vala*, or the Shadowy Female, occupies indubitably the central position. From the point of view of doctrine also, the title *Vala* was misleading, for the myths of the Nights are concerned far less with *Vala*, the symbol of the errors that constitute the difference between life in time and the life of eternity, than with the origins and the final annihilation of mortal life. *The Four Zoas* may therefore be regarded as Blake's attempt to find a title more adequately representative of the nature of the myths and of their doctrinal significance. In the revision of the sub-title a phrase was added and words were omitted, but substantially the descriptive part remains, the book purports to give an account of 'The Death and Judgement of the Eternal (ancient) Man', afterwards called 'Albion'.

An exposition of the symbols *Zoas* and *Albion*, with a full citation of passages, is given in the Index of Symbols and more briefly in the General Introduction. The conceptions underlying both of them are the basis of the main myth of the book as it was first conceived. Naturally the conceptions grew under Blake's hands, but by reason of many excisions and readjustments of passages the growth cannot be precisely traced. When he wrote *The Marriage* Blake had, at least formally, rejected the conventional differentiation of Being into the finite and the infinite. The incomplete myth of *The Book of Urizen* may express doctrine on this point but equivocally. But the earliest form of *The Four Zoas* develops the doctrine of *The Marriage*. All forms of Being are infinite, the conception of the finite being simply the destruction of the truth consequent upon human reliance on the senses and the logical mind. All forms of Being too are essentially one, a living entity imaged as a sublime human being, the Eternal Man in whom life persists by virtue of the activity of the 'Four Eternal Senses', the *Zoas*. They are *Urizen*, the regulative intellect, *Luvah*, the emotions, *Urthona* or *Los*, spiritual energy and *Tharmas*, a symbol of obscure and uncertain reference. It is probable that Blake derived a suggestion that led him to use the symbol of the 'Eternal Man' as the summary vision of the Universe from earlier mystics, from the Cabbala, or Bohme or Swedenborg; but his manner of using it is definitely his own. The unity of the All is maintained by the harmonious co-operation of the 'Senses', who in Blake's myths are figured as daemons of immense power. The structure of the myths leads to the conclusion that Blake conceived the four as active, not in the souls of individuals only, but also in 'Man', the aggregate of all souls and of all those spiritual entities which are by the non-mystical mind misinterpreted as material objects. In the individual, loss of harmony by excess or defect of any of the 'Senses' is followed by loss of spiritual vision, in 'Man', or the Universe, it is followed by the infraction of Ideal unity, i. e.

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by the 'Fall' In this book the main myths deal with the wider conception. The 'Fall' is the consequence of the claim to sovereignty of each of the Zoas in turn. The stories tell of their conflicts and oppositions, which are marked first by the representing of each of these double-sexed beings as dividing, in intense antagonisms of jealousy and destructive selfish love, into male and female; and secondly, by episodes of cosmic warfare. It is in relation to the 'dividings' that the added phrase of the sub-title, 'the torments of Love and Jealousy', is significant.

Passages throughout the book recur to the theme of the Fall, but the conception of the event remains so obscure in detail that the story cannot be restated, even in terms of the myths. A part of the myth of *The Book of Urizen*, with inharmonious elaborations intended to bring the other two Zoas, Luvah and Tharmas, into the story, appears to have been the starting-point of the main myth in the early form of this book, but subsequent omissions and additions, made without regard to the coherence of the whole, produce inextricable confusion.¹ The later alterations were due to changes in Blake's ideas as to the course of human regeneration. He became less interested in the 'Fall' than in the restoration of ideal unity, or to use the terms of the sub-title, less in the 'Death' than in the 'Judgement' of the Ancient Man. The doctrine of the Lambeth books that man may achieve the perfect state by revolt against laws and conventions (in symbol, the establishment of Orc as the anarchic Messiah) was hesitatingly discarded, and a new gospel, a reinterpreted Christianity, which certainly does not grow naturally out of the elaborated myth of the Fall, leaves Orc virtually functionless, notwithstanding the large place he continues to hold in the central myth. In what appears to be an attempt to include him in the more elaborate mythology of *The Four Zoas* he is identified with Luvah, the with Emotion and the emotional life of man. But whereas in *America* Orc, the passionate will to freedom, was of power not merely to destroy legal and social bonds, but also to win and maintain freedom for the spirit of man, in *The Four Zoas* he is represented as powerful only to destroy. Freedom comes only by the saving vision of 'Universal Brotherhood and Love', the Divine Vision of a Christ differing in almost all respects from the Christ of religious orthodoxy. But though many passages appear to touch on it, the relation of the destroying activity of Orc and the illumination of the Divine Vision is never clearly established. In the earlier written parts of the book, as in Nights V and VII a, traces of the anarchic gospel are perceptible in the treatment of the symbol Orc, and these appear to relate to an undefined conception of Necessity as the controlling force in life; whereas very clearly in Nights VII and VIII and in added passages in other Nights, the doctrine of human regeneration is based on a belief in an immanent Divine Providence, of which the supreme expression is in the Incarnation and Crucifixion (see Index s v). When once this providential interpretation of life has been made, the notion of the balance or harmony of the four 'Senses' in the Eternal Man resolves itself into a simple dualism. Los, the Eternal Prophet of *The Book of Urizen*, becomes the divine instrument of spiritual enlightenment, and opposed to him at different times stand Urizen, Luvah, and Satan. The symbol of the 'Eternal Man' is retained and interwoven with

¹ For the relation of this 'Fall' myth with that of *The Book of Urizen* see Index, *Zoas*

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the new doctrine of salvation, for the atonement achieved by the Christ of Blake is not of man with God, but of all forms of life in the Universe into the great Unity, sometimes figured as Man, sometimes as the harmony of the Eternals of whom Man is one. This higher Unity Blake saw also as Man, as the One Man, Jesus; but sometimes, stressing the identity of the One and the Many, he uses the title 'The Council of God'. The 'Fall' myth is almost forgotten, save that there are passing references to that part of it which tells of the infraction of the Ideal Unity by the striving of the Zoas for dominion. In Night IX, however, which, apart from the opening passage of 89 lines and a few short passages elsewhere, is the most considerable relic of the earlier form of the book, is found a vision of the 'Last Judgement' that does attempt to preserve the basic conceptions of the 'Fall' myth. But in the course of many revisions so much in the antecedent circumstances of this new Apocalypse has been eliminated that interpretation becomes in great degree a process of guessing.

Interwoven with the myths are long symbolic episodes in criticism of conventional morality and the 'philosophy of the five senses'. The symbols change from time to time, but the substance and the point of view of the criticism remain almost constant.

In *The Four Zoas* there is no part so crabbed and deformed as the bad pages of *Jerusalem*, indeed, as the selection printed in Dr. Sampson's Oxford edition of Blake shows, there are passages of considerable power or charm. But as a whole the work is among the most obscure. A brief statement of the nature and origins of its peculiar obscurities may serve as warning to the reader who comes to it with expectations based on the mild laudations that have from time to time been written of it.

(1) Despite the appearance of ordered development, *The Four Zoas* tells neither a single myth nor a series of interrelated myths. As this Bibliographical Preface shows, it is a loose congeries of myths showing characteristics that relate them to works so widely separated in time and ideas as *Thel* and *Jerusalem*. Blake indicates a changed belief sometimes by excising, less frequently by modifying a passage, but not uncommonly by loosely interpolating contradictory or unharmonious matters as episodes or parentheses.

(2) The separation of the 'female counterparts' of the Zoas is part of the mechanism of Blake's myths of the 'Fall', as it is told in *The Book of Urizen* and *Ahania*. But as a result of his obsession by the notion of the evil of 'jealousy' in life, the opposition of male and female in his myths is carried far beyond the point necessary for the adequate statement of his doctrine. Consequently, we have many tedious, feebly undramatic scenes of jealousy, long speeches of reproach, faintings, dyings, revivings, and re-dyings. And when all is said, these episodes mean nothing that is not elsewhere and in other symbols expressed more simply, attractively and lucidly.

(3) The width of reference in the symbol Albion has already been indicated. In this book even more than in *Milton* and *Jerusalem* it is often impossible to know in a specific instance whether the symbol stands for the soul of the individual, for mankind generally, for the Universe of Time and Space as it is conceived by the limited mind of the man dependent on sense-experience, or for the Universe as the visionary conceives it to be in its eternal nature. Inevitably a parallel uncertainty arises in respect to the Zoas, whether in

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particular cases the reference is to the spiritual life of the individual or to the activities of these beings conceived as daemons of power acting in the Universe. The latter conception strongly possessed Blake when he wrote *Jerusalem*. It is implicit in his treatment of Urizen as the God of Sinai, or as the Creator in *The Four Zoas* and elsewhere. There is ample evidence that Blake believed in the real existence of this malevolent being. It is implicit too, and of practical importance, in the matter of Blake's doctrine in respect of Los and, perhaps, Luvah. But Tharmas, though looming large in the early Nights of the book, apparently means so little that in the later-written portions and in *Milton* and *Jerusalem* he virtually disappears.

It may be that, in spite of many revisions, Blake was so little satisfied with the book that he did not proceed to engrave it, and found use for only the few passages that are embodied in *Jerusalem*. Detailed interpretation is impossible. In the Introductory Notes to the Nights suggestions as to the general sense of the sections of the myths are made, in most cases only when the other books furnish more lucidly expressed matter of a like kind, and always with diffidence. The real interest of *The Four Zoas* appears to us to be in those passages which show the beginnings of doctrines and symbols elaborated in the later books, and in the intermittent faint gleams by which we can trace the poet's progress from the anarchic revolutionary doctrine of the Lambeth books to a not less revolutionary Christianity.

NIGHT I

INTRODUCTORY NOTE

FREQUENT revision has rendered the First Night incoherent almost beyond the possibility of interpretation. In addition to re-arranging long passages, Blake seems to have taken it up at different times and to have made minor changes without any apparent regard to the consistency of the Night as a whole. The confusion that results is evident even in the opening lines, where a symbol like 'the Aged Mother' (l 1) that belongs to the comparatively early period of 'Eno' in *The Book of Ahania* is almost immediately followed by quite definite references to the doctrines of Brotherhood and the Universal Humanity that constitute the pith and substance of the latest books. Again, in the lament of Tharmas (ll 19 seq.) the object of Enion's jealousy is sometimes Enitharmon, sometimes Jerusalem. This confusion arises out of Blake's attempt to graft the doctrine of a regenerative purpose in mundane existence, which is implicit in the symbol Jerusalem, upon the pure necessitarianism of his early prophecies. Further, the Tharmas myth, which originally was the main matter of the Night, is almost entirely superseded by the insertion of the later Urizen-Luvah episode. In addition to these difficulties there is the fact that the very decided change in Blake's opinions that dates from a time between the commencement of *The Four Zoas* and the writing of *Milton* led to the practical abandonment of the symbols Tharmas and Enion, and considerably modified the significance of Los and Enitharmon. Hence it has not been found possible to attach any definite meaning to these personages, whose story fills by far the greater part of the Night. For these reasons it is difficult to summarize the contents of the Night. Blake's purpose, according to the statement in ll 14-18, is to tell first the story of the infraction of the ideal Unity, 'the Fall into the Generation of Decay and Death'. He begins with the story of Tharmas, here called the 'Parent Power' (l 18), a title intelligible only when related to references in other books, which show that Tharmas is associated in Blake's mind with the sense of touch, the obstacle popularly proposed to the teacher who begins by denying material reality, therefore he is, as Blake conceived the case, the great original of materialistic philosophies, and of the worthless moralities consequent thereupon. Offering no reason for Tharmas's defection, the myth proceeds to tell of its first result, cessation of unity in the being of Tharmas himself, symbolically expressed by the appearance of the phenomenon of sex, for Enion, his 'counterpart', divides from him and achieves independent 'will' or personality. From separated personality grows the notion of the 'self', and from this, in Blake's view, proceeds moral judgement, moral condemnation and jealousy. Enion is jealous of Enitharmon, for whose name that of Jerusalem was afterwards substituted, but the significance of both names in this relation remains undiscovered. Blake, leaving the main line

Night I

on which his myth has promised to develop, proceeds to enlarge, in the already familiar manner, on the destructive effects of moral condemnation in life

Emon in the subsequent passage (ll 60-66) is said to weave for Jerusalem or, in the earlier reading, for Enitharmon a 'tabernacle' which, in some manner not defined, is connected with the 'circle of destiny' that Tharmas rotates. The 'circle', mentioned again in Night I, ll 81 and 93, and in Night III, ll 129 and 171, cannot be interpreted, as it then disappears from among the symbols. Vaguely the story suggests that the 'tabernacle' is the physical universe, an interpretation supported by the next episode of the myth (ll 101-111) where Emon combines with the Spectre of Tharmas, another undefinable symbol, into the monstrous form of Nature. Of Nature are born Los and Enitharmon, here clearly identified as Time and Space. It is to be noted that in this episode and in that which tells of the preparing of a 'tabernacle' two added passages, not brought into harmony with the staple of the narrative, superimpose the conception that these events are controlled by a Divine Providence. Hence the new creation of Time and Space is not to be regarded as completely severed from Eternity, as it was in the earlier myth of *The Book of Urizen*. At what date these additions were made it is impossible to surmise, but they clearly belong to the range of ideas out of which the new Nights VII and VIII grew.

The remainder of the Night (ll 158-263) is added to replace the manuscript pages transferred to the beginning of Night II. It opens with the lament of the 'Council of God', Blake's vision of the ultimate Unity (see Index, *Jesus*), over the fallen Albion, that is to say, over the 'fall' of one element of the Eternal and the beginning of a new mode of existence, the 'Generation of Decay and Death'. A new story is told to account for the Fall. To it references are made both in the succeeding Nights and in later works, while to the Tharmas myth references are few and unimportant. Whether the new myth is substituted for or is complementary to that of Tharmas, it is impossible to discover. The first consequence of the emergence of the ideas of Nature and Time and Space is that Urizen desires to 'lay (his) sceptre upon Jerusalem', the image of the state of spiritual harmony, to destroy her. The opposition, frequently to reappear, of Reason in Urizen and Emotion in Luvah is indicated by the latter's refusal to share in the design, and by his counterclaim to sole dominion in the world of the fallen Eternal.

The flight of Urthona's 'feminine counterpart' or Emanation, Enitharmon, to Tharmas for protection, an episode to which attention is called specifically in the added lines 27-28, serves mechanically to unite the earlier and later myths of the Night. Not only is the meaning of the episode entirely hidden by the confusion of the mythical personages Jerusalem and Enitharmon in the earlier part of the Night, but it raises the question, never satisfactorily solved, as to Blake's intention in duplicating, as it were, the one personality, sometimes calling him Los, sometimes Urthona (see Index, *Los*). After again affirming the existence of an active Divine Providence, and after still another completely obscure episode in which Jerusalem and Enitharmon figure, the Night closes with a reference to the opposing forces in the cosmic strife: on the one side, the creative 'wheels of intellect' or of the spirit, on the other, the destructive wheels of morality and critical reason.

- [1] *Οτι οὐκ ἔστιν ἡμῖν ἡ πάλη πρὸς αἷμα καὶ σάρκα, ἀλλὰ πρὸς τὰς ἀρχάς,
πρὸς τὰς ἐξουσίας, πρὸς τοὺς κοσμοκράτορας τοῦ σκότους τοῦ αἰῶνος
τούτου, πρὸς
τὰ πνευματικὰ τῆς πονηρίας ἐν τοῖς ἐπουρανίοις.*

Εφεσ 5 κεφ. 12.

VALA.

Night the First.

The Song of the Agèd Mother, which shook the heavens with
wrath,

Hearing the march of long resounding, strong, heroic Verse,
Marshall'd in order for the day of Intellectual Battle.

The verse from the Epistle to the Ephesians would seem to have been transcribed at some later date. It is written without breathings or accents, the final form of sigma is used throughout, and the symbol *u* is used for the diphthong *ou*. The reference to the chapter has been corrected, possibly by another hand than Blake's, the correct number, VI, being written in roman numerals above the figure 5, at the same time 'ver' was written after 12.

1-5 Traces of two deleted versions remain. Of the earlier of these, only part of the first line is decipherable.

This is the Song of Eno of Vala

The following is the second version, with Blake's numbering of the lines

1 The Song of the Agèd Mother, which shook the heavens with wrath,

2 And thus beginneth the Book of Vala, which whosoever reads

3 If with his Intellect he comprehend

6 The heavens quake [shall quake *rst rdg*], the Earth was moved [shall move *rst rdg*] & shudder d [shudder *rst rdg*], & the mountains

7 With all their woods the streams & valleys wail'd in dismal fear

4 To hear the Sound of long resounding strong heroic verse

5 Marshall'd in order for the day of Intellectual Battle

Apparently the lines numbered 1, 2, 3, 6, and 7 were first written. Then ll 4 and 5 were added in a smaller hand in the space below l 7, and the whole passage was re-arranged by means of the figures to the left. Later these numbers were cancelled by a vertical line drawn through them, ll 2-3 were erased, and the first part of l 4 altered from 'To hear the Sound' to 'Hearing the March'. The passage was then renumbered and stood as follows

1 The Song of the Aged Mother which shook the heavens with wrath

2 Hearing the March of long resounding strong heroic verse

3 Marshall'd in order for the day of Intellectual Battle

At the same time Blake joined up this passage with the succeeding paragraph by marking the first line of the latter, 'Four Mighty Ones are in every Man a Perfect Unity', as the fourth of his new version. Finally, ll 2-3, 'Hearing Battle', were cancelled and re-written over the erasure below l 1.

The second numbering of the lines clearly eliminated ll 6-7, but it is possible that Blake silently reinstated them, with the alterations noted in l 6.

Night I

Four Mighty Ones are in every Man : a Perfect Unity
 Cannot exist but from the Universal Brotherhood of Eden, 5
 The Universal Man, To Whom be Glory Evermore, Amen.
 What are the Natures of those Living Creatures the Heavenly
 Father only

Knoweth. No Individual Knoweth, nor Can Know in all
 Eternity.

Los was the fourth immortal starry one, & in the Earth
 Of a bright Universe, Empery attended day & night, 10
 Days & nights of revolving joy. Urthona was his name

[2] In Eden in the Auricular Nerves of Human Life,
 Which is the Earth of Eden, he his Emanations propagated,

4 See Index, *Zoas* They are the Living Creatures see below, l 7
 In the margin, opposite to this line, is the reference ' John xvii c, 21 & 22
 & 23 v ' The passage is part of Christ's prayer for those who believe.
 ' That they all may be one, as thou, Father, art in me, and I in thee,
 that they also may be one in us that the world may believe that thou
 hast sent me And the glory which thou gavest me I have given them,
 that they may be one, even as we are one I in them, and thou in me,
 that they may be made perfect in one, and that the world may know that
 thou hast sent me, and hast loved them, as thou hast loved me '

5 Opposite to this line is the reference John I c iv v / καὶ ἐσκηνοῦσε /
 ἐν ἡμῖν i e 'and [the Word] dwelt among us' As before, Blake marks
 neither breathings, nor accents

6 The Man] Not in this case Albion, but the ' One Man, Jesus ', the
 symbol of the ultimate unity in which Albion is comprehended (see Index,
Jesus and Albion)

8 Knoweth Eternity] Knoweth Individual Man Knoweth not, nor
 Can Know in all Eternity 1st rdg

9 Los is the fourth Zoa (M 23 8) and the ' Vehicular Form of strong
 Urthona ' (J 53 1) Cp J 82 79-80

I [Los] know I am Urthona, keeper of the Gates of Heaven,
 And that I can at will expatiate in the Gardens of bliss

For the somewhat confused relations between Los and Urthona see Index,
Los, Note I

Page 2 has been worked over several times both with pencil and pen.

12 In the series of fourfold correspondences connected with the Zoas
 Los is associated with the Ear cp M 28 40-41

And in the Nerves of the Ear (for the Nerves of the Tongue are closed),
 On Albion's Rock Los stands

And in F Z vi 247-248 the Ear is ' as a golden ascent winding round to the
 heavens of heavens ' Further, the Ear is the medium of inspiration in
 mortal life cp J 3, ll 7-8, where Blake declares

Even from the depths of Hell his [Jesus'] voice I hear
 Within the unfathom'd caverns of my Ear

From these references there would appear to be a definite connexion
 between the Ear and Prophecy or Inspiration in Los

13-14 Cp M, 31 20-26

The Fairies, Nymphs, Gnomes & Genui of the Four Elements
 These are the Gods of the Kingdoms of the Earth, in contrarious
 And cruel opposition, Element against Element opposed in War,

The Four Zoas

Fairies of Albion, afterwards Gods of the Heathen. Daughter
of Beulah, Sing

His fall into Division & his Resurrection to Unity, 15

His fall into the Generation of Decay & Death & his
Regeneration by the Resurrection from the dead !

Begin with Tharmas, Parent power, dark'ning in the West !

' Lost ! Lost ! Lost ! are my Emanations ! Enion ! O Enion !

We are become a Victim to the Living. We hide in Secret. 20

I have hidden Jerusalem in silent contrition O, Pity Me !

I will build thee a Labyrinth also. O pity me, O Enion !

Why hast thou taken sweet Jerusalem from my inmost Soul ?

Let her Lay secret in the soft recess of darkness & silence.

It is not Love I bear to Entharmon · It is Pity. 25

She hath taken refuge in my bosom, & I cannot cast her out.

The Men have reciev'd their Death wounds, & their Emanations are fled

To me for refuge, & I cannot turn them out, for Pity's Sake.'

Enion said : ' Thy fear has made me tremble, thy terrors
have surrounded me

Not Mental, as in the Wars of Eternity, but a Corporeal Strife,
In Los's Hall, continual labouring in the Furnaces of Golgonooza

These spiritual agents are more directly related to Los in M 23 74-75

All the Gods of the Kingdoms of Earth labour in Los's Halls,
Every one is a fallen Son of the Spirit of Prophecy [i e of Los]

14 Fairies Heathen] Like Sons & Daughters *1st vdg del*

16-17 His Dead] *an addition* See Index, *Albion*, II 6

18 Tharmas as the Parent power may refer to the fact that he is here
the father of Los, or more probably that he represents the Tongue, the
sense of touch (M 24 44-46) In the latter case there is possibly a vague
reminscence of Blake's reading of Berkeley's *Essay Towards a new Theory*
of Vision, where the visual perception of solid things, the empirical warrant
of material reality, is in the sense of touch (see Night I, Introductory Note)

19 Enion ! O Enion !] Enion ! come forth *1st vdg del* Emanations
here seem to be equivalent to Sons and Daughters see above, II 13-14
and the textual note to the latter line

20 Tharmas's exclamation that he and Enion have become Victims to the
Living may indicate the beginnings in him of the error of morality So
Los's Spectre (J 10 38-59) speaks of his subjection to the illusion of
a transcendent deity, a God of Moral Law

Life lives on my

Consuming, & the Almighty hath made me his Contrary,

To be all evil, all reversed & for ever dead, knowing

And seeing life, yet living not (J 10 55-58)

21 Jerusalem contrition] thee, Enion, in Jealous Despair *1st vdg del*
22 also Enion] where we may remain for ever alone *1st vdg del*

23-24 why silence] *an addition*

27-28 The Men Sake] *marginal addition* Cp F Z 1 213-214.

29 Cp. J 22 1

Night 1

All Love is lost. Terror succeeds & Hatred instead of Love,
And stern demands of Right & Duty instead of Liberty. ³¹
Once thou wast to Me the loveliest son of heaven. But now,
Why art thou Terrible? and yet I love thee in thy terror, till
I am almost Extinct, & soon shall be a Shadow in Oblivion,
Unless some way can be found that I may look upon thee
& live. ³⁵

Hide me, some shadowy semblance, secret whisp'ring in my
Ear,
In Secret of Soft Wings, in mazes of delusive beauty!
I have look'd into the secret soul of him I lov'd,
And in the Dark recesses found Sin & cannot return.'

Trembling & pale sat Tharmas weeping in his clouds ⁴⁰

'Why wilt thou Examine every little fibre of my soul,
Spreading them out before the Sun like stalks of flax to dry?
The infant Joy is beautiful, but its anatomy
Horrible, Ghast & Deadly. nought shalt thou find in it
But Death, Despair & Everlasting brooding Melancholy. ⁴⁵

'Thou wilt go mad with horror if thou dost Examine thus
Every moment of my secret hours Yea, I know
That I have sinn'd, & that my Emanations are become harlots.
I am already distracted at their deeds, & if I look
Upon them more, Despair will bring self-murder on my soul
O Enion! thou art thyself a root growing in hell, ⁵¹
Tho' thus heavenly beautiful to draw me to Destruction.

'Sometimes I think thou art a flower expanding;
Sometimes I think thou art fruit breaking from its bud
In dreadful dolor & pain, & I am like an atom, ⁵⁵

30-32 Cp J 22 10-12

38-40 I clouds] *an addition* Cp J 22 14-15 These lines give the general significance of the contention between Male and Female that is one of the characteristic features of the earlier version of *The Four Zoas*, viz it implies a state of existence where the ideal values are perverted, where a censorious morality replaces the law of liberty

41-52 Why . Destruction] *marginal addition*, position not indicated, but in a similar hand to the added lines 38-40

41-45 Cp J 22 20-24

47-48 The Emanations here are 'the Loves and Graces', the 'infant thoughts and desires' (J 8.44-9 2), the beauty and the increase of the spiritual life, that the moral law would condemn as impure This phrase is expanded later (J, p 21, *passim*) in connexion with Albion As it stands inserted here, it is difficult to relate to the general trend of the Tharmas myth

51-52 The allusion to the beauty of Enion, the destructive appeal of objects of sense is paralleled in passages referring to Vala and her equivalents, the Daughters of Albion (see Index, *Vala*)

53-57 Sometimes . terrible] *marginal addition*, position not indicated.

The Four Zoas

A Nothing left in darkness ; yet I am an identity.
I wish, & feel, & weep, & groan. Ah terrible ! terrible !

- [3] In Eden Females sleep the winter in soft silken veils
Woven by their own hands, to hide them in the darksome
grave . 59
But Males immortal live, renew'd by female deaths in soft
Delight , they die, & they revive in spring with music & songs.'
Enion said. ' Farewell ' I die. I hide from thy searching eyes.'

So saying, From her bosom weaving soft in sinewy threads
A tabernacle for Jerusalem, She sat among the Rocks,
Singing her lamentation. Tharmas groan'd among his Clouds,
Weeping , then bending from his Clouds, he stoop'd his
innocent head, 66
And, stretching out his holy hand on the vast deep sublime,
Turn'd round the circle of Destiny with tears & bitter sighs,
And said ' Return, O wanderer, when the day of Clouds is
o'er '

So saying, he sunk down into the sea, a pale white corse. 70
In torment he sunk down & flow'd among her filmy Woof,
His spectre issuing from his feet in flames of fire,
In gnawing pain drawn out by her lov'd fingers every nerve
She counted, every vein & lacteal, threading them among
Her woof of terror Terrified & drinking tears of woe, 75
Shudd'ring she wove nine days & nights, sleepless ; her food
was tears.

Wond'ring she saw her woof begin to animate, & not
As Garments woven subservient to her hands, but having
a will

Of its own, perverse & wayward Enion lov'd & wept.

Nine days she labour'd at her work & nine dark sleepless
nights. 80

53-62 In Eden Eyes] *an addition*
58 Eden] Beulah 1st *rdg del* 63 So saying] *an addition*
64 for Jerusalem] of delight 1st *rdg del* , for Enitharmon 2nd *rdg del*.
66 innocent] holy then] and 1st *rdg del*
68 The 'circle of Destiny', an obscure expression Cp F Z iii 129
and 171. Cp also F Z vii 206, 'the troops of Destiny'
70 So corse] *an addition* 71 In torment] So saying 1st *rdg del*.
72 His fire] *an addition* 73 gnawing] dismal 1st *rdg del*.
77-79 Wond'ring wept] *marginal addition*
77 The 'woof', like the Veil, Tent, and Tabernacle, represents the
fallacies associated with 'feminine' or non-visionary activities of the mind
The error implied in the symbol is indicated by its attribute of a perverse
and wayward 'will', an instance of the insistence on 'individuality' or
'selfhood' that conflicts with Blake's ideal of selflessness

Night I

But on the tenth trembling morn, the Circle of Destiny
complete,
Round roll'd the Sea, Englobing in a wat'ry Globe, self-
balanc'd.

A Frowning Continent appear'd, where Enion in the Desart,
Terrified in her own Creation, viewing her woven Shadow,
Sat in a dread intoxication of Repentance & Contrition. 85

There is from Great Eternity a mild & pleasant rest
Nam'd Beulah, a Soft Moony Universe, feminine, lovely,
Pure, mild & Gentle, given in Mercy to those who sleep,
Eternally Created by the Lamb of God, around,
On all sides, within & without the Universal Man. 90

The Daughters of Beulah follow sleepers in all their Dreams,
Creating Spaces lest they fall into Eternal Death.

The Circle of Destiny complete, they gave to it a Space,
And nam'd the Space Ulro, & brooded over it in care & love.

They said ' The Spectre is in every man insane & most 95
Deform'd Thro' the three heavens descending in fury & fire,

We meet it with our songs & loving blandishments & give
To it a form of vegetation But this Spectre of Tharmas

Is Eternal Death What shall we do? O God, pity & help!'
So spoke they, & clos'd the Gate of the tongue in trembling

fear. 100

85 dread] sweet *1st rdg del*

Repentance & Contrition] falsewoven bliss *1st rdg del*, self woven
sorrow *2nd rdg del*

86-100 There fear] *marginal addition* marked for insertion here

87 See Index, *Beulah* 91 Dreams] wanderings *1st rdg*

91-92 A specific instance is that of Eno in F Z i 133-139 Cp J 48

46-52 Cp also F Z viii 359 M 6 42-44 11 12-44

94 See Index, *Ulro* 96 ' Thro' firc,' relates to the Spectre

99 God pity] God help pity *1st rdg* See Index, *Spectre* and *Vegetation*

100 tongue] Auricular power *1st rdg*, Auricular nerves *2nd rdg del*

The tongue is generally associated with Tharmas whose quarter is the West,
cp J 13 6 *note* After l 100 a passage of fourteen lines has been deleted

He spurn'd Enion with his foot he sprang aloft in Clouds

[Alighting down from, *del.*] Alighting in his drunken joy in a far distant
Grove

' What have I done? ' said Enion, ' accursed wretch! What deed?

Is this a deed of Love? I know what I have done I know

Too late now to repent Love is chang'd to deadly Hate 5

A life is blotted out, & I alone remain, possess'd with Fears

I see the Shadow [remembrance *del*] of the dead within my Soul [eyes *del*],
wandering

In darkness & solitude, forming Seas of Doubt & rocks of Repentance
[Sorrow *del*]

Already are my Eyes reverted, all that I behold

Within my Soul has lost its splendor, & a brooding Fear 10

Shadows me o'er & drives me outward to a world of woe.'

The Four Zoas

[4] She drew the Spectre forth from Tharmas in her shining loom
 Of Vegetation, weeping in wayward infancy & sullen youth.
 List'ning to her soft lamentations, soon his tongue began
 To lisp out words ; & soon in masculine strength augmenting,
 He
 Rear'd up a form of gold, & stood upon the glittering rock,
 A shadowy human form, wingèd , & in his depths 106
 The dazzlings as of gems shone clear : rapturous in fury,
 Glorifying in his own eyes, Exalted in terrific Pride,

So wail'd She, trembling before her own Created Phantasm,
 Who animating times on times by the force of her sweet song

But standing on the Rocks her woven shadow Glowing bright, 14

101-102 She youth] *an addition* 102 shining] *silken 1st rdg del*

103-104 List'ning He] *an addition*

After l 108 a passage of 31 lines *del*

Searching for glory, wishing that the heavens had eyes to see,
 And courting that the Earth would ope her Eyelids & behold
 Such wondrous beauty, repining in the midst of all his glory
 That nought but Emion could be found to praise, adore & love ,
 Three days in self admiring raptures on the rocks he flam'd, 5
 And three dark nights repin'd the solitude , but the third morn,
 Astonish'd, he found Emion hidden in the darksome Cave

She spoke ' What am I ? wherefore was I put forth on these rocks,
 Among the Clouds to tremble in the wind in solitude ?
 Where is the voice that lately wokt the desert ? Where the Face 10
 That wept among the clouds, & where the voice that shall reply ?
 No other living thing is here The Sea, the Earth, the Heaven,
 And Emion, desolate ! Where art thou, Tharmas ? O return !'

Three days she wail'd & three dark nights, sitting among the Rocks,
 While the bright spectre hid himself among the dark'ning clouds 15
 Then sleep fell on her eyelids in a Chasm of the Valley
 The Sixteenth morn the Spectre stood before her, manifest

The Spectre thus spoke ' Who art thou, Diminutive husk & shell [Art
 thou not my slave & shalt thou dare *1st rdg del*]
 Broke from my bonds ? I scorn my prison, I scorn & yet I love.
 Art thou not my slave, & shalt thou dare 20
 To smute me with thy tongue ? beware lest I sting also thee
 If thou hast sinn'd & art polluted, know that I am pure
 And unpolluted, & will bring to rigid strict account
 All thy past deeds hear what I tell thee ! mark it well ! remember !
 This world is Thine [Mine *1st rdg del*] in which thou dwellest , that within
 thy soul, 25
 That dark & dismal infinite where Thought roams up & down,
 Is Mine, & there thou goest when with one Sting of my tongue
 Envenom'd, thou roll'st inwards to the place whence I emerg'd [of death &
 hell *1st rdg del*]

She trembling answer'd ' Wherefore was I born & what am I ?
 A sorrow & a fear, a living torment, & naked Victim ! 30
 I thought to weave a Covering for [from *1st rdg del*] my Sins from wrath
 of Tharmas , 31

Night I

[5] Mingling his brightness with her tender limbs; then high
she soar'd

Above the ocean, a bright wonder, Nature, 110
Half Woman & half Spectre; all his lovely changing colours mix
With her fair crystal clearness; in her lips & cheeks his
poisons rose

In blushes like the morning and his scaly armour softening,
A monster lovely in the heavens, or wandering on the earth;

[6] Till with fierce pain she brought forth on the rocks her
sorrow & woe. 115

Behold! two little Infants wept upon the desolate wind.

p 5 The following passage continuing the cancelled passage on manuscript p 4 is written above l 109 and cancelled

Examining the sins of Tharmas I soon [have *del*] found my own,
O slay me not! thou art his Wrath embodied in Deceit
I thought Tharmas a Sinner, & I murder'd his Emanations,
His secret loves & Graces Ah me wretched! what have I done?
For [But *del*] now I find that all those Emanations were my Children's
Souls, 5

And I have murder'd them with Cruelty above atonement

Those that remain have fled from my cruelty into the desarts

'[Among wild beasts to roam *del*] And thou the delusive tempter [sit'st
before me *1st rdg*] to these deeds [*2nd rdg*]

And art thou [But where is *1st rdg del*, Thou art not *2nd rdg del*]
Tharmas all thy soft delusive beauty cannot

Tempt me to murder my own soul, [honest love *del*] & wipe my tears &
smile 10

In this thy world, not mine, [for ah! *del*] tho' [how *del*] dark I feel my
world within' [This line to come in, *marginal addition partially del*]

The Spectre said 'Thou sinful Woman, was it thy desire

That I should hide thee with my power & delight thee with my beauty?

And now thou dark'nest in my presence never from my sight

Shalt thou depart to weep in secret In my jealous wings 15

I evermore will hold thee, when thou goest out or comest in

'Tis thou hast darken'd all My World, O Woman, lovely bane!

Thus they contended all the day among the Caves of Tharmas,

Twisting in fearful forms & howling, howling harsh, shrieking

Howling harsh, shrieking, mingling, their bodies join in burning anguish' 20

ll 13-14 of this passage appear in Fragment I see below, Appendix II p 338

109 his brightness] his horrible brightness *1st rdg*

110 Above] Shrieking *2nd rdg del*

Nature] that Beulah shudder'd at *1st rdg del*

111 Spectre] (? Serpent) *1st rdg del* Later in *Jerusalem* mundane error
is symbolized by Vala 'the Goddess Nature, Mystery, Babylon the Great,
the Druid Dragon' (J 93 24-25). Again in J 96 12 the whole extent
of mundane existence appears as 'a Serpent of precious stones & gold'
The symbol of the Woman-Spectre is not used hereafter It is replaced
by the symbols 'Vala' and 'Serpent'

Below 113 Three lines *del*.

With Spectre [Serpent *del*] voice incessant wailing in incessant thirst
Beauty all blushing with desire, mocking her fell despair

Wandering desolate, a wonder abhor'd by Gods & Men

The Four Zoas

The first state weeping they began, & helpless as a wave
 Beaten along its sightless way, growing enormous in
 Its motion to its utmost goal, till strength from Enion
 Rais'd the fierce boy & girl, with glories from their heads out
 beaming, 120
 Drawing forth drooping mother's pity, drooping mother's
 sorrow.

They sulk upon her breast · her hair became like snow on
 mountains
 Weaker & weaker, weeping woful, wearier and wearier,
 Faded ; & her bright Eyes decay'd, melted with pity & love.
 [7] And then they wander'd far away she sought for them in vain.
 In weeping blindness stumbling, she follow'd them o'er rocks
 & mountains, 126
 Rehumanizing from the Spectre in pangs of maternal love.
 Ingrate they wander'd, scorning her, drawing her Spectrous
 Life,
 Repelling her away & away, by a dread repulsive power,
 Into Non Entity, revolving round in dark despair, 130
 And drawing in the Spectrous Life in pride & haughty joy.
 Thus Enion gave him all her Spectrous life.

118-119 Beaten Enion]

Beaten along its sightless way, growing enormous in its motion to
 its utmost goal, till strength from Enion like summer shining

1st rdg After 'like' 'richest' added Then 'like richest summer shining'
~~deleted~~ and the lines redivided 120 fierce] bright 1st rdg del

After 121 a passage of 13 lines of which the first four are an addition, *del.* :

But those in Great Eternity Met in the Council of God
 As One Man, hovering over Gilead & Hermon,
 He is the Good Shepherd, He is the Lord & Master,
 To Create Man Morning by Morning, to Give gifts at Noon day

Enion brooded o'er the rocks the rough rocks, groaning, vegetate 5
 Such power was given to the Solitary wanderer
 The barked Oak, the long-limb'd Beech, the Chestnut tree, the Pine,
 The Pear-tree mild, the frowning Walnut, the sharp Crab & Apple sweet,
 The rough bark opens, twittering peep forth little beaks & wings,
 The Nightingale, the Goldfinch, Robin, Lark, Linnet, & Thrush 10
 The Goat leap'd from the craggy cliff, the Sheep awoke from the mould,
 Upon its green stalk rose the Corn, waving innumerable,
 Infolding the bright Infants from the desolating winds

127 Rehumanizing love] *an addition* 'Maternal love' is here a
 'rehumanizing influence' from the state of the Spectre-woman For the
 later use of 'Maternal Love', cp J 5 47 *note*

128 Spectrous Life] life, ingrate 1st rdg *del*

131 And joy] *an addition*

132-135 Thus Eden and Il 138-142 Astonish'd .. repose] a single
marginal addition marked for insertion here

132 life] life in deep despair 1st rdg

Night 1

Then Eno, a daughter of Beulah, took a Moment of Time,
And drew it out to seven thousand years with much care &
affliction

And many tears; & in <the> every year<s> made windows
into Eden. 135

She also took an atom of space, & open'd its center

Into Infinitude, & ornamented it with wond'rous art.

Astonish'd sat her Sisters of Beulah to see her soft affections
To Enion & her children; & they ponder'd these things
wond'ring.

And they Alternate kept watch over the Youthful terrors. 140

They saw not yet the Hand Divine, for it was not yet reveal'd.
But they went on in Silent Hope & Feminine repose.

But Los and Enitharmon Delighted in the Moony spaces of Eno
Nine Times they liv'd among the forests feeding on sweet
fruits;

And nine bright Spaces wander'd, weaving mazes of delight,
Snaring the wild Goats for their milk; they eat the flesh
of Lambs, 146

A male & female, naked & ruddy as the pride of summer.

Alternate Love & Hate his breast, hers Scorn & Jealousy,
In embryon passions. they kiss'd not, nor embrac'd, for
shame & fear.

His head beam'd light, & in his vigorous voice was prophecy
He could controll the times & seasons & the days & years:

She could controll the spaces, regions, desert, flood & forest,
But had no power to weave a Veil of covering for her Sins.

She drove the Females all away from Los,

And Los drove all the Males from her away. 155

133 Eno] Ona 1st rdg Nothing can be discovered concerning Ona, except that she is a daughter of Urizen (F Z vii 95) The name is found in the lyrical poem 'A Little Girl Lost' (S E, Clar Press, p 132), without any elucidation of meaning For 'Eno', cp B L, chap 1 i note, and see Index, *Daughters of Beulah*, Note 1

134 seven thousand] twenty 1st rdg del

135 every] twenty 1st rdg del

made windows into Eden] gave visions to sweet heaven, 1st rdg del

With the whole of this passage, cp J 48 26-52, cp also F Z i 91-92.

136-137 She art] an addition position not indicated

141 The explicit references to Divine Providence are all, save two, in added passages The two exceptions (F Z vi 154-163 and ix 624-640) are casual rather than doctrinal, having no discernible relation with the doctrine of such early parts of *The Four Zoas* as are interpretable, and where the doctrine, as in the Lambeth books generally, is necessitarian

143 But Eno] an addition Eno] Ona 1st rdg del

151-152 Cp. M 23 68, 'Los is by mortals nam'd Time, Enitharmon is nam'd Space'

153 But sins] an addition
154-155 She . away] marginal addition

The Four Zoas

They wander'd long, till they sat down upon the margin'd sea
 Conversing with the visions of Beulah in dark slumberous
 bliss

[8*] Then those in Great Eternity met in the Council of God
 As one Man · for Contracting their Exalted Senses,
 They behold Multitude; or Expanding, they behold as one,
 As One Man all the Universal family, & that One Man 161
 They Call Jesus the Christ : & they in him & he in them
 Live in Perfect harmony in Eden, the land of life,
 Consulting as One Man above the Mountain of Snowdon
 Sublime 164

For messengers from Beulah come in tears & dark'ning clouds,
 Saying ' Shiloh is in ruins; our brother is sick. Albion, He
 Whom thou lovest, is sick he wanders from his house of
 Eternity.

The Daughters of Beulah, terrified, have clos'd the Gate of
 the Tongue

Luvah & Urizen contend in war around the holy tent.'

So spoke the Ambassadors from Beulah : & with solemn
 mourning 170

They were introduc'd to the Divine presence : & they kneel'd
 down

In Conway's Vale, thus recounting the Wars of Death Eternal :

' The Eternal Man wept in the holy tent Our Brother in
 Eternity,

Even Albion, whom thou lovest, wept in pain his family
 Slept round on hills & valleys, in the regions of his love. 175
 But Urizen awoke, & Luvah woke, & thus conferr'd

Beneath l 157, ' Conversing bliss', Blake has drawn a line across the
 page through a verse added in pencil, ' Nine years they view the glowing
 spheres, leading [? feeding] the Visions of Beulah ', as though cancelling it
 Above the line, in the right margin, he has written ' Night the Second '
 Thus the passages of text on four sheets and more than half of a fifth are
 transferred from the First Night to the beginning of the Second The
 ll 158-263 are written on two added leaves They are clearly substituted
 for that portion of the original First Night which now stands at the com-
 mencement of the Second, for beneath l 248 Blake wrote ' End of the
 First Night ', though when ll 249-263 were added, this phrase was *deleted*

158-164 See General Introduction, p 48

164 the Mountains of Snowden] Mount Gilead 1st *rdg del*

166 Shiloh] Cp J 49 9 note

Albion] Shiloh 1st *rdg*, see Index, *Albion* The lines which follow
 purpose to show the effects in mortal life, here first symbolized by Albion,
 of the matter dealt with in the story of Tharmas in the earlier part of the
 Night, l 168 (cp l 100) marks this intention

172 Conway's Vale] Beth Peor 1st *rdg del*

Eternal] Cp M, Preface, note 2

Wars of Death
 174 Albion] Shiloh 1st *rdg del*

Night I

“ Thou, Luvah ! ” said the Prince of Light, “ behold our
sons & daughters

Repos'd on beds ! Let them sleep on ; do thou alone depart
Into thy wish'd Kingdom, where in Majesty & Power
We may erect a throne. Deep in the North I place my lot, 180
Thou in the South. Listen attentive ! In silent of this night
I will infold the Eternal tent in clouds opake ; while thou,
Siezing the chariots of the morning, Go, outfleeing, ride
Afar into the Zenith high, bending thy furious course
Southward, with half the tents of men inclos'd in clouds 185
Of Tharmas & Urthona. I, remaining in porches of the brain,
Will lay my scepter on Jerusalem the Emanation,
On all her sons, & on thy sons, O Luvah, & on mine,
Till dawn was wont to wake them ; then, my trumpet sound-
ing loud,

Ravish'd away in night : my strong command shall be obey'd,
For I have plac'd my centinels in stations · each tenth
man 191

Is bought & sold, & in dim night my Word shall be their law ”

[9*] ‘ Luvah replied “ Dictate to thy Equals I am not I
The Prince of all the hosts of Men, nor Equal know in Heaven ?
If I arise into the Zenith, leaving thee to watch 195
The Emanation & her Sons, the Satan & the Anak,
Sihon & Og, wilt thou not, rebel to my laws, remain
In darkness, building thy strong throne, & in my ancient night,
Daring my power, wilt arm my sons against me in the Atlantic,
My deep, My night, which thou assuming, hast assum'd my
Crown ? 200

I will remain as well as thou, & here with hands of blood
Smite this dark sleeper in his tent ; then try my strength
with thee ”

‘ While thus he spoke, his fires redden'd o'er the holy tent.
Urizen cast deep darkness round him, silent brooding death,
Eternal death to Luvah. Raging, Luvah pour'd 205
The Lances of Urizen from chariots round the holy tent.
Discord began : & yells & cries shook the wide firmament.

177 The Prince of Light is Urizen, who is associated with the north in the
Lambeth books cp B U , Preludium, l 3 *note*, and see Index, *Cardinal*
Points

186 Cp F Z ll 45-46

the Human Brain

Where Urizen & all his Hosts hang their immortal lamps.

Cp also F Z ll 223

196-197 Cp M 18 29 *note*

199 Atlantic] deep *1st rdg del* See Index, *Atlantic*

203 o'er] round *1st rdg del*.

The Four Zoas

' Beside his anvil stood Urthona dark : a mass of iron
Glow'd furious on the anvil, prepar'd for spades & coulters.
All

His sons fled from his side to join the conflict. Pale, he
heard 210

The Eternal voice . he stood the sweat chill'd on his mighty
limbs.

He drop'd his hammer . dividing from his aking bosom fled
A portion of his life , shrieking upon the wind she fled,
And Tharmas took her in, pitying. Then Enion in jealous fear
Murder'd her, & hid her in her bosom, embalming her for
fear 215

She should arise again to life. Embalm'd in Enion's bosom,
Emtharmon remains a corse Such thing was never known
In Eden, that one died a death never to be reviv'd

' Urthona stood in terror, but not long His spectre fled
To Enion, & his body fell Tharmas beheld him fall 220
Endlong, a raging Serpent, rolling round the holy tent.
The sons of war, astonish'd at the Glitt'ring monster, drove
Him far into the world of Tharmas, into a cavern'd rock.

' But Urizen, with darkness overspreading all the armies,
Sent round his heralds, secretly commanding to depart 225
Into the north Sudden, with thunder's sound, his multitudes
Retreat from the fierce conflict, all the sons of Urizen at
once,

Mustering together in thick clouds, leaving the rage of Luvah
To pour its fury on himself & on the Eternal Man.

Sudden down fell they all together into an unknown Space,
Deep, horrible, without End, Separated from Beulah, far
beneath. 231

The Man's exteriors are become indefinite, open'd to pain,
In a fierce hungering void ; & none can visit his regions.

208 See Index, *Los*, Note I.

209 Blake commonly represents the state of man before the Fall by
images of patriarchal and pastoral life Thus, when the general upheaval
comes, Urthona is preparing 'spades and coulters', cp vii 280 *seq*

216 Cp *F Z* i 27-28, part of added passage inserted to bring the earlier
Tharmas myth into connexion with this later Urizen-Luvah episode

218 In Eden reviv'd] *marginal addition* See above, ll 58-62, for
a similar statement that in the ideal existence 'death', or lapse into error
is not made permanent by any unforgiving spirit of moral law This
notion is developed in the symbol Beulah as described in *Milton*, 30 8-
31 7, and belongs to a later period than the main portion of the present
work

226-229 The Urizen-Luvah myth is only found in *The Four Zoas*, so
that points like this, which do not explain themselves, can receive no light
from without

Night I

[10] 'Jerusalem his Emanation is become a ruin,
 Her little ones are slain on the top of every street, 235
 And she herself led captive, & scatter'd into the indefinite.
 Gird on thy sword, O thou most mighty in glory & majesty !
 Destroy these op[p]ressors of Jerusalem, & those who ruin
 Shiloh.'

So spoke the Messengers of Beulah Silently removing,
 The Family Divine drew up the Universal tent 240
 Above High Snowdon, & clos'd the Messengers in clouds
 around
 Till the time of the End. Then they Elected Seven, callèd
 the Seven
 Eyes of God & the Seven lamps of the Almighty.
 The Seven are one within the other, the Seventh is namèd
 Jesus,
 The Lamb of God, blessèd for ever & he follow'd the Man,
 Who wander'd in mount Ephraim, seeking a Sepulcher, 246
 His inward eyes closing from the Divine vision, & all
 His children wandering outside from his bosom, fleeing away.

234 15] will soon *rst rdg del*

235 are] will be *rst rdg del*

236 the indefinite] all nations *rst rdg del* 'Indefiniteness,' is always
 connoted of sense-percepts and hence appears in association with symbols
 of moral and intellectual error as the Spectre, Void, Chaos, and Ulro. The
 'definite', or truth apprehended in vision, is associated with the symbols
 Minute Particulars, and Human Form (see Index, *Minute Particulars*, and
 General Introduction, p. 38) led] dubious rdg perhaps let

241 High Snowdon] Mount Gilead *rst rdg del*

242-243 'The Seven Eyes of God', originating in the 'seven Spirits of
 God' described in Rev. v. 6, are here represented as beneficent powers,
 made apparent in Jesus. So in *Milton* (12. 25. 14. 3. 22. 50. 28. 52.
 35. 64. 36. 4) they instruct and comfort fallen man, sustaining him
 'with food of Eden'. But in another part of the same book (*M* 11.
 14-27), as in *F Z* viii. 388-396, seven spirits are named, Lucifer, Molech,
 Elohim, Shaddai, Pahad, Jehovah, Jesus. They are identified with the
 'Seven Eyes of God' (*J* 55. 31). These are represented as chosen to
 watch over Man, but all except the last, Jesus, fail to fulfil the charge.
 The significance of this mythical episode is not apparent. cp *F Z* viii.
 388 *note*

247 The vision of the 'inward eyes' is truth cp Blake's account of
 his own spiritual labours

I rest not from my great task,
 To open the Eternal Worlds, to open the immortal Eyes
 Of Man inwards into the Worlds of Thought, into Eternity
 (*J* 5. 17-19)

248 Beneath this line Blake has written 'End of The First Night'.
 But at a later date he added, on the other side of the leaf, fifteen lines
 (249-263) which carry on the previous episode. The passage is followed by
 no formal indication of the end of the Night.

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- [11] The Daughters of Beulah beheld the Emanation : they pitied,
 They wept before the Inner gates of Enitharmon's bosom
 And of her fine wrought brain & of her bowels within her loins.
 Three gates within, Glorious & bright, open into Beulah
 From Enitharmon's inward parts ; but the bright female
 terror
 Refus'd to open the bright gates ; she clos'd & barr'd them
 fast, 254
 Lest Los should enter into Beulah thro' her beautiful gates.
- The Emanation stood before the Gates of Enitharmon
 Weeping : the Daughters of Beulah silent in the Porches
 Spread her a Couch, unknown to Enitharmon ; here repos'd
 Jerusalem in slumbers soft, lull'd into silent rest. 259
- Terrific rag'd the Eternal Wheels of intellect : terrific rag'd
 The living creatures of the wheels in the Wars of Eternal life ;
 But perverse roll'd the wheels of Urizen & Luvah, back
 revers'd
 Downwards & outwards, consuming in the Wars of Eternal
 Death.

[End of the First Night]

- 249 The Emanation is Jerusalem
 249-263 The Daughters Death] *pencilled addition*
 250 Blake uses the expression, Inner and Outer, Interior and Exterior,
 Within and Without, with definite symbolic meaning What is Within is of
 Eternity or Truth (J 71 6), what is Without is of Error, 'the Void
 Outside of Existence' (M 43 37) Existence here referring to the Ideal
 state, and not to mundane life The Gates, according as they are repre-
 sented as open or closed indicate the acceptance or the rejection of the
 mystical communion with the Divine Humanity See Index, *Head, Heart,*
Loins, Stomach,
 252 Three] *dubious rdg* Beulah] Eternity *1st rdg del*
 260-263 For the moral implication of the passage cp J 22 34-35
 Why should Punishment Weave the Veil with Iron Wheels of War
 When Forgiveness might it Weave with Wings of Cherubim
 For the ' Wars of Eternal life ' and ' Wars of Eternal Death ' see M, Preface,
note 2
 261 Cp Ezekiel 1 263 consuming] bending *1st rdg del*

NIGHT II

INTRODUCTORY NOTE

NIGHT II is not less confused and obscure than Night I. It continues the myth of Tharmas from Night I, l 157, and refers only in passing and towards the end to that of Urizen and Luvah.

There are discernible two main themes: first, the mutual 'jealousy' of Los and Enitharmon, by which is figured the strife that must arise when an ethic based on vision is practised in a world given over to repressive morality, and secondly, Urizen's labours in building in the Abyss the 'golden world' for fallen man.

Detailed interpretation of the myth which develops the first theme is impossible because of our uncertainty as to Blake's meaning in Los at this point. References to Los in the Lambeth books are equivocal, while in the later-written parts of the book and in *Milton* and *Jerusalem* the symbol is first in importance of those used to state the doctrines of regeneration. Certainly the Enitharmon of this Night is the personage of *Europe*, not of *Jerusalem*. She represents error in the regions both of thought and morality. In so far as she also symbolizes Space, emphasis falls upon her beauty, that is, she appears to represent the beauty of man's world as it appears in sense-presentation, dangerously attractive to the visionary. Los is called the 'fierce prophetic boy' (l 2), a 'visionary' (l 51), and in an added line 'the visionary of Jesus' (l 80). In spite of these names no definite notion of regenerative activity attaches to the symbol; yet, on the other hand, his opposition to Urizen, the 'god of this world', is more marked than in the Lambeth books. Whatever of spiritual quality is implied in the titles is soon subdued by Enitharmon's power, and, together, they appear as powers 'of this world', sustained by the sufferings of their mythical parents, Tharmas and Emon, and by the 'fleshy bread' and 'nervous wine' of mortal and perishing delights. Men come to debase their immortal powers to do them worship. Time and Space, no longer made intelligible by the light of vision, become deities, sharing with Urizen, the deified rational power of man, 'Doubt' and no longer 'Faith and Certainty', a tyranny over mankind.

A brief survey of the myth will show how Blake treats the theme. Enitharmon mocks Los because he pities Enion and Tharmas, their parents (l 4), and exults in a 'Song of Death' over fallen man (ll 14-31). When the visionary spirit in him asserts itself and he smites her to the earth she calls on Urizen for aid (l 50). He descends and the spiritual subjection of Los is completed in an alliance with Urizen and a reconciliation with Enitharmon (ll 93-96). Los's decline is emphasized in the long description of the marriage feast, when he and Enitharmon are served by the 'Elemental Gods' of Vegetative existence, i.e. of the apparently real material (ll 97-126). The song of the 'Demons of the Deep' (ll 127-175) proclaims the triumph of the forces of intellectual and moral tyranny and shows how

The Four Zoas

beneath the power of the two, aided by the might of Urizen, the life of the spirit is perverted into confusion and sterility, till the 'real and immortal self' of man is no more (l 149). A like condemnation of the influence of a non-visionary conception of Time and Space is expressed in changed symbols in Enion's lament (ll 187-202).

The second theme, which has no apparent relation with the above matters, nor directly with anything in Night I, Urizen's building of a new world, is one of Blake's many myths in criticism of the creation story in Genesis. Since the material Universe is known intuitively by the mystic to be mere illusion, it is the work, not of God, but of the unenlightened mind, of which Urizen is the symbol¹. Blake's myth tells how Albion on his 'couch of Death', 'losing the Divine vision', calls to Urizen, saying, 'Take thou possession'. An obscure line that follows (l 217) assigns responsibility for the Fall to Luvah and so mechanically connects this myth with that of the second part of Night I (cp I, ll 224-229), but it explains nothing. From his place 'in the Human Brain' (l 222) Urizen sees in dismay the 'body' or state of Man, whose 'golden porches', the avenues of perception, grow pale in his sickening light (l 223). Horror impels him to build in 'the deeps of Non Entity' (l 347) a 'golden world' within which 'spirits mourn'd their bondage night and day' (l 454). His sons assist him, 'spirits of strongest wing' create 'the vehicles of light', spiders and worms weave the atmospheres and then the 'weak begin their work' (ll 366-368), forming nets, gins and traps, 'condensing the strong energies into little compass' (l 373). Thus the elements are divided in 'finite bonds' (l 379), the eternal forms of wisdom and joy are perverted to narrowed perceptions of physical reality and moral law. In the west of this newly created world is built a shrine for Ahania, the mother of moral pestilence. Urizen's 'Shadow of Despair' (l 397), the soul-destroying feminine principle that lives on sacrifice. All of this seems to be an expansion of chapters viii-ix of the *Book of Urizen*, and Urizen's association with the brain may be intended to indicate that the metaphysical and moral errors of mundane life are in their nature and origin primarily intellectual, though, as will be seen in other places, in attributing the Fall to the maleficent activity of Luvah, Blake appears sometimes to think the errors are of the emotions. Further, a long added passage (ll 248-275), full of Blake's later symbolism, identifies this Urizenic world with the body of error which, in *Milton* and *Jerusalem*, is attributed to the operation of the spectrous Reason. Both the original and the added passages recount the overthrow of Jerusalem, the image of the ideal existence, i.e. the disintegration of the perfect unity in Man.

But difficulties arise when, by the insertion of ll 235 and 456, Blake seeks to relate the creation of Urizen's world with a divine plan for human regeneration, that is, to identify the new created Universe with the Mundane Shell (see Index, *Mundane Shell*, IV) or the 'Bower for heaven's darling in the grizly deep' (l 234). A similar purpose seems implied in ll 474-476, with their equivocal hint of a providence in the creation of the stars, vehicles of light, to 'bind the body of Man to heaven from falling into the Abyss' (l 473). Like most of Blake's attempts to adapt the earlier myths

¹ In conversation with Crabb Robinson Blake said 'Nature is the work of the Devil. God [the Creator] was not Jehovah but the Elohim' (S, p 297).

Night II

of *The Four Zoas* to those of the later books, these added passages result only in confusion. In the indisputably early part of this episode there is no indication of a regenerative purpose in the labours of Urizen and his sons, for the reference to the former as the 'Architect divine' (l. 376), like the common title of 'prince of light', is merely reminiscent of Urizen's function in the ideal Unity. The Golden World here described does not reappear elsewhere in the present work, unless it be identified with the desolate universe explored by Urizen in the first part of Night VI.

The long sections in this Night that deal with Luvah and Vala are completely obscure. Both these mythical beings appear to suffer beneath Urizen's tyranny (ll 425-443); while Luvah, like Tharmas and Los, is also the victim of the 'feminine' delusions in Vala (ll 291-326).

Towards the end of the Night Los and Enitharmon are depicted rejoicing over the labour and sorrow of Urizen and his sons, seeking to plant division in the newly created world, and mocking the bondage of Luvah and Vala (ll 421-423, 444-447). In ll 510-590, where Enitharmon triumphs over Los because of his love of her, Blake apparently describes the fate of the soul dominated by falsehood. For though Los, who appears in this instance to be the type of the creative masculine spirit, is strong and Enitharmon weak (l. 540), yet she subdues him, singing

The joy of woman is the Death of her most best beloved
Who dies for Love of her (ll 557-558)

The apparent realities of non-visionary thought and morality destroy the souls that surrender to their specious appeal. Certain additional lines (567-576) appear seriously to conflict with the sentiment of Enitharmon's song of triumph. In ll 572-574 she speaks lines repeated from *V D A* (ll 214-215) proclaiming the holiness of life and liberty. How these lines are to be harmonized, not only with the rest of the song, but with the conception of Enitharmon throughout this Night, we are unable to discover.

VALA.

Night the [Second]

[7] But the two Youthful wonders wander'd in the world of
Tharmas.

'Thy name is Enitharmon,' said the fierce prophetic boy.

'While thy mild voice fills all these Caverns with sweet
harmony,

O! how our Parents sit & mourn in their silent secret bowers!'

[8] But Enitharmon answer'd with a dropping tear, & frowning
Dark as a dewy morning when the crimson light appears · 6
'To make us happy, let them weary their immortal powers,
While we draw in their sweet delights, while we return them
scorn

On scorn to feed our discontent for if we grateful prove,
They will withhold sweet love, whose food is thorns & bitter
roots 10

We hear the warlike clarions, we view the turning spheres;
Yet Thou in indolence reposest, holding me in bonds.

Hear! I will sing a Song of Death it is a song of Vala.

'The Fallen Man takes his repose Urizen sleeps in the porch.
Luvah and Vala wake, & fly up from the Human Heart 15
Into the Brain. from thence upon the pillow Vala slumber'd,
And Luvah siez'd the Horses of Light & rose into the Chariot
of Day

Sweet laughter siez'd me in my sleep, silent & close I laugh'd;
For in the visions of Vala I walk'd with the mighty Fallen
One 19

I heard his voice among the branches & among sweet flowers:

1 But Tharmas] *marginal addition*

2 Thy boy] Above this, and apparently cancelled by the line drawn
across the page to mark the commencement of the Night, is the line

Nine years they view'd the living spheres leading [? feeding] the visions of
Beulah

4 our] thy *1st vdg del* mourn] weep *1st vdg del*

7 let them] how they *1st vdg del* Cp with this speech of Enitharmon,
Europe, ll 9-26, and references to Los and Enitharmon in the Introduction
to that book

11-12 We hear . bonds] *an addition* inserted between ll 6 and 7 and
marked to come in here

14 Fallen] Eternal *1st vdg del*.

15 wake] woke *1st vdg del* fly] flew *1st vdg del*

17 Cp *Thel*, § 11, l 8 note

Night II

" Why is the light of Enitharmon darken'd in dewy morn?
 Why is the silence of Enitharmon a terror, & her smile a
 whirlwind,
 Uttering this darkness in my halls, in the pillars of my Holy-
 ones?
 Why dost thou weep as Vala, & wet thy veil with dewy tears,
 In slumbers of my night-repose infusing a false morning, 25
 Driving the Female Emanations all away from Los?
 I have refus'd to look upon the Universal Vision;
 And wilt thou slay with death him who devotes himself to
 thee,
 Once born for the sport & amusement of Man, now born to
 drink up all his Powers? "

- [9] ' I heard the sounding sea. I heard the voice weaker and
 weaker. 30
 The voice came & went like a dream I awoke in my sweet
 bliss.'

Then Los smote her upon the Earth: 'twas long e'er she
 reviv'd.
 He answer'd, dark'ning more, with indignation hid in smiles .

' I die not, Enitharmon, tho' thou sing'st thy song of death .
 Nor shalt thou me torment. For I behold the Fallen Man 35
 Seeking to comfort Vala: she will not be comforted.
 She rises from his throne and seeks the shadows of her garden,
 Weeping for Luvah lost in the bloody beams of your false
 morning.
 Sick'ning lies the Fallen Man, his head sick, his heart faint—
 Mighty atchievement of your power. Beware the punish-
 ment! 40

21 in dewy] in her dewy *1st rdg.* 22 terror] *1st rdg illeg*; Cloud
2nd rdg del 26 Driving . . Los] *an addition*
 After l 28, a line divided by Blake, *del* .

If thou drivest all the Females away from Luvah I will drive all / The Males
 away from thee

28-29 And . . Powers] *an addition*. The perverse effects of morality
 and reliance on sense-perception are in the later writings frequently imaged
 as a female dominion over the male, cp J 68 65-68

Once Man was occupied in intellectual pleasures & energies,
 But now my soul is harrow'd with grief & fear & love & desire,
 And now I hate & now I love, & Intellect is no more,
 There is no time for any thing but the torments of love & desire

32 Then reviv'd] *pencilled addition*

33 He] Los *1st rdg. del* with indignation] with foul indignation *1st rdg.*

40 Mighty . . punishment] *an addition*.

The Four Zoas

' I see invisible descend into the Gardens of Vala
Luvah, walking on the winds. I see the invisible knife ;
I see the shower of blood ; I see the swords & spears of
futurity.

Tho' in the Brain of Man we live & in his circling Nerves,
Tho' this bright world of all our joy is in the Human Brain
Where Urizen & all his Hosts hang their immortal lamps, 46
Thou ne'er shalt leave this cold expanse where wat'ry Tharmas
mourns.'

So spoke Los Scorn & Indignation rose upon Enitharmon.

Then Enitharmon, redd'ning fierce, stretch'd her immortal
hands :

' Descend, O Urizen ! descend with horse & chariot ' 50

Threaten not me, O Visionary . thine the punishment.

The Human Nature shall no more remain, nor Human acts
Form the rebellious Spirits of Heaven ; but War & Princedom 46
& Victory & Blood.'

[10] Night darken'd as she spoke ; a shudd'ring ran from East to
West ;

A Groan was heard on high. The warlike clarions ceas't ; the
Spirits 55

Of Luvah & Vala shudder'd in their Orb, an orb of blood.

Eternity groan'd & was troubled at the Image of Eternal
Death.

The Wandering Man bow'd his faint head and Urizen
descended .

And the one must have murdered the Man if he had not
descended

After 40 a deleted marginal passage

Refusing to behold the Divine image which all behold
And live thereby, he is sunk down into a deadly sleep
But we, immortal in our own strength, survive by stern debate,
Till we have drawn the Lamb of God into a mortal form
And that he must be born is certain , for One must be All, 5
And comprehend within himself all things both small & great
We therefore for whose sake all things aspire to be & live,
Will so receive the Divine Image that among the Reprobate
He may be devoted to destruction from his mother's womb

41-43 Los's visions apparently have relation to the punishment of which
he warns Enitharmon (l 40) Their exact significance is obscure.

After l 49 an added line, identical with l 51, *del.*

52-53 The Blood] *an addition* 53 rebellious] free 1st *rdg del*

57 Eternity Death] *an addition* . cp l 204 *infra* The line is also
found in *Jerusalem*, 48, 12

59-60 And . descended] *an addition* The identity of ' the one ' is
obscure, and the interpolation of these lines, with their suggestion of an

Night II

Indignant, muttering low thunders, Urizen descended, 60
Gloomy sounding: 'Now I am God from Eternity to Eternity!'

Sullen sat Los, plotting Revenge. Silent he eyed the Prince
Of Light. Silent the prince of Light view'd Los. At length
a brooded

Smile broke from Urizen; for Entharmon brighten'd more
& more.

Sullen he lower'd on Entharmon, but he smil'd on Los, 65

Saying 'Thou art the Lord of Luvah. into thine hands
I give

The prince of Love, the murderer: his soul is in thine hands.
Pity not Vala, for she pitied not the Eternal Man;

Nor pity thou the cries of Luvah Lo, these starry hosts!
They are thy Servants, if thou wilt obey my awful Law.' 70

So spoke the Prince of Light & sat beside the Seat of Los.
Upon the sandy shore rested his chariot of fire

Los answer'd furious. 'Art thou one of those who when most
complacent

Mean mischief most? If you are such, Lo! I am also such.
One must be master Try thy Arts; I also will try mine. 75
For I perceive Thou hast Abundance which I claim as mine.'
Urizen startled stood, but not Long. Soon he cried

'Obey my voice, young Demon I am God from Eternity to
Eternity.'

Thus Urizen spoke, collected in himself in awful pride:

'Art thou a visionary of Jesus, the soft delusion of Eternity?
Lo! I am God, the terrible destroyer, & not the Saviour. 81

ulterior purpose in the descent of Urizen, increases the difficulty of this
part of the story It is just possible that the reference is to Luvah who
is called 'the murderer' (l 67) cp the Urizen-Luvah myth, F Z. 1,
ll 177 seq, but the context, especially ll 52-53, seems rather to identify
the 'one' with Entharmon, here, as in the Lambeth books, the 'Female',
the symbol of the life of the senses 62 he] Urizen *rst rdg. del*

63-72 Of . . fire] *marginal addition*, marked to come in here

68 Urizen's concern for the Eternal Man in this passage inexplicably
replaces his usual antagonism. The nearest parallel is in the added lines
at the commencement of the earlier form of Night II (ll 211 seq).

73-83 Los spectre] *an addition*.

73-77 With this account of Urizen, cp the description of Satan in the
Satan-Palamabron myth, M 5 5-41

80-81 Cp. M. 7 19-29 9. 10-14 According to the standards of the
Spectrous metaphysic and ethic, the visionary ideas of reality and of right
conduct are delusions cp J 82 42, and J 28 6 *note*

The Four Zoas

Why should the Divine Vision compell the Sons of Eden
To forego each his own delight to war against his spectre?
The Spectre is the Man: the rest is only delusion & fancy.'

Ten thousand thousand were his hosts of spirits on the wind,
Ten thousand thousand glittering Chariots shining in the sky.
They pour upon the golden shore beside the silent ocean,
Rejoicing in the Victory & the heavens were fill'd with blood.

The Earth spread forth her table wide; the Night, a silver cup
Fill'd with the wine of anguish, waited at the golden feast. 90
But the bright Sun was not as yet: he, filling all the expanse,
Slept as a bird in the blue shell that soon shall burst away.

Los saw the wound of his blow. he saw, he pitied, he wept.
Los now repented that he had smitten Enitharmon he felt
love

Arise in all his Veins he threw his arms around her loins 95
To heal the wound of his smiting

They eat the fleshly bread, they drank the nervous wine,
[11] They listen'd to the Elemental Harps & Sphery Song
They view'd the dancing Hours, quick sporting thro' the sky,
With wingèd radiance scattering joys thro' the everchanging
light 100

But Luvah & Vala, standing in the bloody sky,
On high remain'd alone, forsaken, in fierce jealousy.
They stood above the heavens, forsaken, desolate, suspended
in blood

Descend they could not, nor from Each other avert their eyes.
Eternity appear'd above them as One Man infolded 105
In Luvah's robes of blood & bearing all his afflictions
As the sun shines down on the misty earth, such was the
Vision.

82-83 These lines contain the first reference to the opposition between the Divine Vision and the Spectre. The Spectre here is symbolic (see Index, *Spectre*), elsewhere in *The Four Zoas*, except in similar added passages, it is used descriptively.

84 The Spectre [fancy] *marginal addition*, position not indicated.

85-126 Cp *Europe*, 1-32 and 154-195

93 Los wept] *an addition* 94-95 Los . loins] *an addition*

96 To smiting] *marginal addition*, in red crayon like l 93

97 'fleshly' and 'nervous' are written over erasures

101-102 But jealousy] *an addition* The significance of this added passage is quite obscure, as is the entire myth of Luvah and Vala in this book. Vala has here very little of her later significance.

103-107 They Vision] *marginal addition*, marked for insertion here. Like the additions in Night I that have a similar reference to the later doctrine of Providence, these lines stand quite apart from the main body of the story. For the manifestation of the providential purpose of regeneration

Night II

But purple night and crimson morning & golden day,
descending

Thro' the clear changing atmosphere, display'd green fields
among

The varying clouds, like paradises stretch'd in the expanse,
With towns & villages and temples, tents, sheep-folds and
pastures, 111

Where dwell the children of the elemental worlds in harmony.
Not long in harmony they dwell ; their life is drawn away,
And wintry woes succeed, successive driven into the Void
Where Enion craves, successive drawn into the golden feast.

And Los & Enitharmon sat in discontent & scorn. 116

The Nuptial Song arose from all the thousand thousand spirits
Over the joyful Earth & Sea, and ascended into the Heavens ;
For Elemental Gods their thunderous Organs blew, creating
Delicious Viands Demons of Waves their wat'ry Eccho's
wokc. 120

Bright Souls of vegetative life, budding and blossoming,
[12] Stretch their immortal hands to smite the gold & silver Wires
And with immortal Voice soft warbling fill all Earth &
Heaven ,

With doubling Voices & loud Horns wound round sounding,
Cavernous dwellers fill'd the enormous Revelry Responsing,
And Spirits of Flaming fire on high govern'd the mighty Song.

And This the Song sung at The Feast of Los & Enitharmon :

' Ephraim call'd out to Zion " Awake, O Brother Mountain !
Let us refuse the Plow & Spade, the heavy Roller & spiked
Harrow . burn all these Corn fields . throw down all these
fences ! 130

Fatten'd on Human blood & drunk with wine of life is better
far

" " Than all these labours of the harvest & the vintage. See
the river,

Red with the blood of Men, swells lustful round my rocky
knees !

becoming apparent in Eternity as 'One Man', Jesus, in Luvah's robes
of blood, see Index, *Luvah*, and cp M 19 37-42 J 29 4-27

108 golden] the golden 1st *rdg*. 117-126 Cp. M. 31 17-27

128-143 Ephraim . . blood] written over a deletion The Song of the
elemental spirits is continued on the added pp 13 a, 13 b

128 Ephraim] The Mountain 1st *rdg del* Zion] the Mountain 1st
rdg del

The Four Zoas

My clouds are not the clouds of verdant fields & groves of
fruit,
But Clouds of Human Souls : my nostrils drink the lives of
Men." 135

' The Villages Lament! they faint outstretch'd upon the plain :
Wailing runs round the Valleys from the Mill & from the Barn.
But most the polish'd Palaces dark, silent, bow with dread,
Hiding their books & pictures underneath the dens of Earth.

' The Cities send to one another saying : " My sons are Mad
With wine of cruelty. Let us plat a Scourge, O Sister City ! "
Children are nourish'd for the Slaughter. Once the Child was
fed 142
With Milk ; but wherefore now are Children fed with blood ?

[13a] ' The horse is of more value than the Man ; The Tyger fierce
Laughs at the Human form ; the Lion mocks, & thirsts for
blood. 145

They cry " O Spider, spread thy web ! Enlarge thy bones,
& fill'd
With marrow, sinews & flesh, Exalt thyself ! attain a voice ! "

' Call to thy dark arm'd hosts, for all the Sons of Men muster
together
To desolate their cities Man shall be no more. Awake, O
Hosts !

The bow string sang upon the hills. Luvah & Vala ride 150
Triumphant in the bloody sky, & the Human form is no
more."

' The list'ning Stars heard, & the first beam of the morning
started back.

He cried out to his Father " Depart ! depart ! " but sudden
Siez'd

And clad in steel & his Horse proudly neigh'd . he smelt the
battle

Afar off. Rushing back, redd'ning with rage, the Mighty
Father 155

' Siez'd his bright Sheephook studded with gems & gold : he
Swung it round

His head, shrill sounding in the Sky. Down rush'd the Sun
with noise

153-154 but neigh'd] so in MS ' Siez'd ' is written over an erasure
155 Mighty] Eternal rst rdg del

Night II

Of war. The Mountains fled away : they sought a place
beneath.

Vala remain'd in desarts of dark solitude, nor Sun nor Moon

'By night nor day to comfort her. She labour'd in thick
smoke. 160

Tharmas endur'd not . he fled howling ; then a barren waste
sunk down,

Conglobing in the dark confusion Mean time Los was born,
And Thou, O Enitharmon. Hark, I hear the hammers of Los !

.136, 'They melt the bones of Vala & the bones of Luvah into
wedges.

The innumerable sons & daughters of Luvah, clos'd in fur-
naces, 165

Melt into furrows. Winter blows his bellows : Ice & Snow
Tend the dire anvils. Mountains mourn, & Rivers faint & fail.

'There is no City, nor Cornfield, nor Orchard : all is Rock
& Sand.

There is no Sun nor Moon nor Star, but rugged wintry rocks
Justling together in the void, suspended by inward fires. 170
Impatience now no longer can endure. Distracted Luvah

'Bursting forth from the Loins of Enitharmon ! Thou fierce
Terror !

Go, howl in vain ! Smite, Smite his fetters ! Smite, O wintry
hammers !

Smite, Spectre of Urthona ! mock the fiend who drew us down
From heavens of joy into this Deep ! Now rage, but rage in
vain ! 175

Thus sang the Demons of the Deep the Clarions of war blew
loud.

The Feast redounds, & Crown'd with roses & the circling vine,
The Enormous Bride & Bridegroom sat beside them Urizen
With faded radiance sigh'd, forgetful of the flowing wine
And of Ahania his Pure Bride : but she was distant far. 180

But Los & Enitharmon sat in discontent & scorn,
Craving the more, the more enjoying ; drawing out sweet bliss
From all the turning wheels of heaven & the chariots of the
Slain.

171-175 The bursting forth of Luvah from Enitharmon's Loins, and his
binding at the hands of Urthona's Spectre, suggest that here, as later,
Luvah is identified with Orc See Index, *Orc*

176 War here is the Corporeal strife, the state of error, see M, Preface,
note 2

The Four Zoas

- At distance, Far in Night repell'd, in direful hunger craving,
 Summers & Winters round revolving in the frightful deep,
 [13] Enion, blind & age-bent, wept upon the desolate wind : 186

' Why does the Raven cry aloud and no eye pities her ?
 Why fall the Sparrow & the Robin in the foodless winter ?
 Faint, shivering, they sit on leafless bush or frozen stone,
 ' Worned with seeking food across the snowy waste, the little
 Heart cold, and the little tongue consum'd that once in
 thoughtless joy 191
 Gave songs of gratitude to waving corn fields round their nest.
 ' Why howl the Lion & the Wolf ? why do they roam abroad ?
 Deluded by summer's heat they sport in enormous love,
 And cast their young out to the hungry wilds & sandy deserts.

- [14] ' Why is the Sheep given to the knife ? The Lamb plays in
 the Sun. 196

He starts ; he hears the foot of Man , he says . " Take thou
 my wool
 But spare my life" . but he knows not that winter cometh fast.
 ' The Spider sits in his labour'd Web, eager watching for the
 Fly .

Presently comes a famish'd Bird, & takes away the Spider.
 His Web is left all desolate that his little anxious heart 201
 So careful wove & spread it out with sighs and weariness.'

This was the Lamentation of Enion round the golden Feast.
 Eternity groan'd & was troubled at the image of Eternal Death
 Without the body of Man, an Exudation from his sick'ning
 limbs. 205

Now Man was come to the Palm tree & to the Oak of
 Weeping,
 Which stand upon the Edge of Beulah ; & he sunk down

189 Faint stone] *written over erasure*
 192 to waving] to the waving *1st rdg*
 194 summer's] the summer's *1st rdg*
 198 but] *an addition* that winter] that the winter *1st rdg*
 204-210 Eternity . Care] *an addition*, written over 'End of the
 [? First] Night' *del* cp F Z 1, 1 157 note
 204-205 The 'Body of Death' is a comparatively frequent symbol in
 the later writings, imaging the state of mundane error 'Without' (205)
 has here a definite symbolic reference to the unreal forms of physical life .
 cp F. Z. 1. 250 note
 206-207 Cp. J. 23 24-25 The Palm Tree and the Oak have so far
 eluded interpretation Elsewhere (J 59 6) the 'Oak of Weeping & the Palm
 of Suffering' are mentioned, without throwing light on the symbols In
 Gen xxxv 8, where Allon Bachuth signifies 'Oak of Weeping'

Night II

From the supporting arms of the Eternal Saviour, who dis-
pos'd
The pale limbs of his Eternal Individuality
Upon The Rock of Ages, Watching over him with Love &
Care. 210

- [1] Rising upon his Couch of Death, Albion beheld his Sons.
Turning his Eyes outward to Self, losing the Divine Vision,
Albion call'd Urizen & said : ' Behold these sick'ning Spheres !
Whence is this voice of Enion that soundeth in my Porches ?
Take thou possession ! take this Scepter ! go forth in my
might ! 215

For I am weary & must sleep in the dark sleep of Death.
Thy brother Luvah hath smitten me, but pity thou his youth,
Tho' thou hast not pitied my Age, O Urizen, Prince of Light ! '

Urizen rose from the bright Feast like a star thro' the evening
sky,

Exulting at the voice that call'd him from the Feast of envy.
First he beheld the body of Man, pale, cold. The horrors of
death 221

Beneath his feet shot thro' him as he stood in the Human
Brain ;

And all its golden porches grew pale with his sickening light,
No more Exulting, for he saw Eternal Death beneath.

Pale he beheld futurity, pale he beheld the Abyss 225

208-212 Cp J 48 1-4, and M 14 10-16

for when he enter'd into his Shadow, Himself,
His real and immortal Self, was, as appear'd to those
Who dwell in immortality, as One sleeping on a couch
Of gold - and those in immortality gave forth their Emanations
Like Females of sweet beauty, to guard round him & to feed
His lips with food of Eden in his cold and dim repose
But to himself he seem'd a wanderer lost in dreary night

211-212 Rising Vision] *an addition* At this point the earlier form
of Night II began. Above l 211 is written 'Vala / Night the [First *1st rdg del*
del, First *2nd rdg del*

211 See Index, *Spectre*

212 Cp F. Z 1 250 *note* 'Self' here is 'the Self-hood' or Spectre, the
Individual, in opposition to the Universal spirit - see Index, *Spectre*

213 Albion] The Man *1st rdg. del.*

214 Whence Porches] *an addition* Porches] Ears *1st rdg del*
This line recurs with a slight change in J 29 59

218 Tho'. Light] *an addition*

219-220 The Feast is apparently that of Los and Enitharmon cp
ll 177-180

220 Exulting] Indignant *2nd rdg del 1st rdg restored*

222 This would seem to imply a definitely mental or intellectual
significance in this part of the myth, but the details are too vague
for interpretation

The Four Zoas

- Where Enion, blind & age bent, wept, in direful hunger
 craving,
 All rav'ning like the hungry worm & like the silent grave.
 [2] Mighty was the draught of Voidness to draw Existence in.
- Terrific Urizen strode above in fear & pale dismay
 He saw the indefinite space beneath, & his soul shrunk with
 horror, 230
 His feet upon the verge of Non Existence. His voice went
 forth
- Luvah & Vala, trembling & shrinking, beheld the great Work
 master,
 And heard his Word 'Divide, ye bands, influence by
 influence !
- Build we a Bower for heaven's darling in the grisly deep ;
 Build we the Mundane Shell around the Rock of Albion !'
- The Bands of Heaven flew thro' the air, singing & shouting
 to Urizen. 236
 Some fix'd the anvil, some the loom erected, some the
 plow
- And harrow form'd, & fram'd the harness of silver & ivory,
 The golden compasses, the quadrant & the rule & balance
 They erected the furnaces ; they form'd the anvils of gold,
 beaten in mills 240
- Where winter beats incessant, fixing them firm on their
 base
- The bellows began to blow & the Lions of Urizen stood
 round the anvil,
- [3] And the leopards, cover'd with skins of beasts, tended the
 roaring fires ,
 Sublime, distinct their lineaments divine of human beauty
 The tygers of wrath call'd the horses of instruction from
 their mangers. 245
- They unloos'd them & put on the harness of gold & silver
 & ivory

²³²⁻²³⁵ Cp J 58 16-51 The association of Urizen with this task, which apparently implies a regenerative purpose, is not easily reconciled with the commoner use of the symbol. The statement that the world he is about to create is for 'heaven's darling' (l 234) and its identification with the Mundane Shell (see Index) sufficiently indicate a providential purpose. The ll 235 and 456 wherein Urizen's world is identified with the Mundane Shell are, it is to be noted, added lines

²³⁵ Build Albion] *an addition*

²⁴⁴ Sublime beauty] *an addition*

²⁴⁵ Cp. M. H. H., proverb 44 'The tygers of wrath are wiser than the horses of instruction'

Night II

In human forms distinct, they stood round Urizen, prince of
 Light,
 Petrifying all the Human Imaginations into rock & sand.
 Groans ran along Tyburn's brook and along the River of
 Oxford,
 Among the Druid Temples. Albion groan'd on Tyburn's
 brook. 250

Albion gave his loud death groan : the Atlantic Mountains
 trembled.

Aloft the Moon fled with a Cry, the Sun with streams of blood ;
 From Albion's Loins fled all Peoples, And Nations of the Earth
 Fled with the noise of Slaughter, & the Stars of heaven fled.
 Jerusalem came down in a dire ruin over all the Earth : 255
 She fell cold from Lambeth's Vales in groans & dewy death,
 The dew of anxious Souls, the death-sweat of the dying,
 In every pillar'd hall & archèd roof of Albion's Skies.
 The brother & the brother bathe in blood upon the Severn,
 The Maiden weeping by , The father & the mother, with 260
 The Maiden's father & her mother, fainting over the body ;
 And the Young Man, the Murderer, fleeing over the moun-
 tains

Reuben slept on Penmaenmawr, & Levi slept on Snowdon
 Their eyes, their ears, nostrils & tongues roll outward ; they
 behold

What is within, now seen without they are raw to the
 hungry wind ; 265

248-275 Petrifying Stones] *an addition*

249-251 Cp J 27 poem 'Tyburn with its 'fatal Tree' (J 12 26) has constant reference to the repressive and punitive operation of the Moral Law. It is the place of the 'Victims' of Natural Religion (J 62 34), the 'Nations and Families of the Dead' (J 63 33), who are dominated by the Daughters of Albion. It is also associated with 'Druidism', and its 'Offerings of Human [i.e. Spiritual or Visionary] Life', the sacrifice of the 'real and eternal' in man before the unreal forms of Law. The 'Tree of Moral Virtue' 'the Law of God who dwells in Chaos', i.e. of Satan, has root here, and is watered by Tyburn's brook (J 28 14). Blake couples this place of execution, standing outside London, with Golgotha (J 63 33).

250 The 'Druid Temples' are associated with the idea of Sacrifice, the repression or destruction of the spiritual life of Imagination for an earlier use of the symbol, cp *Europe*, 117 note. See Index, *Druid*.

252-254 Cp J 27 'You have a tradition that Man anciently contain'd in his mighty limbs all things in Heaven & Earth. But now the Starry Heavens are fled from the mighty limbs of Albion'. The illusion of discrete physical entities obscures the perception of the essential unity of all things which Blake expresses in his symbolic treatment of the Eternal Man or Albion. See General Introduction, p. 46.

256 Cp M 4 14 note

263-265 See Index, *Reuben*, and cp J 34 43-58 and 36 1-24. The significance of Levi is not discerned 265 Cp F Z 1 250 note

The Four Zoas

They become Nations far remote in a little & dark Land.
 The Daughters of Albion girded around their garments of
 Needlework,
 Stripping Jerusalem's Curtains from mild demons of the hills.
 Across Europe & Asia to China & Japan, like lightnings
 They go forth & return to Albion on his rocky couch, 270
 Gwendolen, Ragan, Sabrina, Gonorill, Mehetabel, Cordella,
 Boadicea, Conwenna, Estrild, Gwinefrid, Ignoge, Cambel,
 Binding Jerusalem's Children in the dungeons of Babylon
 They play before the Armies, before the hounds of Nimrod,
 While The Prince of Light on Salisbury plain among the
 Druid Stones . . . 275

Rattling the adamantine chains & hooks heave up the ore,
 In mountainous masses plung'd in furnaces . & they shut &
 seal'd

The furnaces a time & times. All the while blew the North
 His cloudy bellows, & the South & East & dismal West .
 And all the while the plow of iron cut the dreadful furrows
 In Ulro, beneath Beulah, where the Dead wail Night & Day.

Luvah was cast into the Furnaces of affliction & seal'd,
 And Vala fed in cruel delight the furnaces with fire.
 Stern Urizen beheld, urg'd by necessity to keep
 The evil day afar, & if perchance with iron power 285

267 The garments of Needlework seem equivalent to the commoner
 symbol, the 'Net' or 'Veil' of Religion, a perversion of the visionary faith
 symbolized by Jerusalem

269 So the 'Wheel of Religion' against which Jesus strove, goes from
 west to east, that is, from the quarter of Eden or Imagination to Ulro or
 Error For 'Europe' and 'Asia' as symbols, cp Introductions to the
 prophecies bearing these names Japan is frequently mentioned in
Jerusalem as the eastern, and Ireland as the western limit of the earth
 cp J 34 42 63 34 . 67 7

271-272 See Index, *Vala*, Note I, A 273 See Index, *Jerusalem*, Note I

274 Nimrod appears to represent the spirit of hostility to Imagination,
 the repressive activity of the Spectre, Corporeal War

Great is the cry of the Hounds of Nimrod along the valley
 Of Vision, they scent the odor of War in the Valley of Vision
 All Love is lost, terror succeeds, & Hatred instead of Love,
 And stern demands of Right & Duty instead of Liberty

(J 22 8-11)

275 Cp *supra*, 250 note This line concludes the marginal addition, but
 its incompleteness would suggest that it was intended to be followed by
 a passage now lost It has no connexion, syntactical or other, with l 276,
 where a return is made to the main body of the text, following upon l 247

280 See Index, *Plow*, 11

281 In . . . Day] *an addition*

282-289 These lines are repeated, J 7 30-37 Their meaning is quite
 obscure

285-286 The ordinary rules of syntax are somewhat strained in these
 lines, but Blake's intention is clear enough.

Night II

- He might avert his own despair. In woe & fear he saw
 [4] Vala incircle round the furnaces where Luvah was clos'd.
 In joy she heard his howlings, & forgot he was her Luvah
 With whom she walk'd in bliss in times of innocence & youth.

Hear ye the voice of Luvah from the furnaces of Urizen :

' If I indeed am Vala's King, & ye, O sons of Men, 291
 The workmanship of Luvah's hands—in times of Everlasting,
 When I call'd forth the Earth-worm from the cold & dark
 obscure,

I nurtur'd her, I fed her with my rains & dews. She grew
 A scaled Serpent ; yet I fed her, tho' she hated me. 295
 Day after day she fed upon the mountains in Luvah's sight.
 I brought her thro' the Wilderness, a dry & thirsty land,
 And I commanded springs to rise for her in the black desert,
 Till she became a Dragon, winged, bright & poisonous.
 I open'd all the floodgates of the heavens to quench her
 thirst, 300

- [5] And I commanded the Great deep to hide her in his hand,
 Till she became a little weeping Infant a span long.
 I carried her in my bosom as a man carries a lamb.
 I lovèd her I gave her all my soul & my delight.
 I hid her in soft gardens & in secret bowers of Summer, 305
 Weaving mazes of delight along the sunny Paradise,
 Inextricable labyrinths. She bore me sons & daughters
 And they have taken her away & hid her from my sight.
 They have surrounded me with walls of iron & brass. O Lamb
 Of God, clothèd in Luvah's garments, little knowest thou
 Of death Eternal, that we all go to Eternal Death, 311
 To our Primeval Chaos, in fortuitous concourse of incoherent
 Discordant principles of Love & Hate. I suffer affliction
 Because I love ; for I was love : but hatred awakes in me :
 And Urizen, who was Faith & Certainty, is chang'd to Doubt.

291 Vala's King] *written over erasure*

292 Blake has a semicolon after 'hands', but the incoherence of the passage makes punctuation uncertain

302 To become 'a weeping Infant', an expression fairly frequent in *Jerusalem* (63 17· 82 8· 83 5), indicates a decline into the errors of 'Natural Religion'. It apparently indicates entry into the state of the 'Spectre' or 'Shadow' (see Index, *Spectre*): cp *Poems from Letters*, II, ll. 42-44 (Clar. Press, p 303)·

We like Infants descend
 In our Shadows on Earth
 Like a weak mortal birth

309-313 O affliction] *an addition*, over erased passage. For 'Luvah's garments' see Index, *Incarnation*.

314 was] *am 1st rdg. del.* but] & *1st rdg. del.*

315 And . . . doubt] *an addition*

The Four Zoas

The hand of Urizen is upon me because I blotted out 316
 That Human delusion, to deliver all the sons of God
 From bondage of the Human form. O first born Son of Light !
 O Urizen, my enemy ! I weep for thy stern ambition,
 But weep in vain. O when will you return, Vala the
 wanderer ? ' 320

- [6] These were the words of Luvah, patient in afflictions,
 Reasoning from the loins in the unreal forms of Ulro's night.

And when Luvah, age after age, was quite melted with woe,
 The fires of Vala faded like a shadow, cold & pale,
 An evanescent shadow : last she fell, a heap of Ashes 325
 Beneath the furnaces, a woful heap in living death.

Then were the furnaces unseal'd with spades, & pickaxes
 Roaring let out the fluid : the molten metal ran in channels
 Cut by the plow of ages held in Urizen's strong hand
 In many a valley ; for the Bulls of Luvah drag'd the Plow.

With trembling horror, pale, aghast, the Children of Man
 Stood on the infinite Earth, & saw these visions in the air,
 In waters & in Earth beneath. They cried to one another :
 ' What ! are we terrors to one another ? Come, O brethren !
 wherefore

Was this wide Earth spread all abroad ?—not for wild beasts
 to roam.' 335

But many stood silent, & busied in their families.

And many said : ' We see no Visions in the darksome air.

Measure the course of that sulphur orb that lights the dark-
 some day,

317 delusion] terror *1st rdg del* Cp F Z 11 80 *note* The difficulty of
 this passage consists in the quite unusual function attributed to Urizen, of
 vindicating ' the Human form ', that is, Vision or Imagination, against those
 who call it a delusion and seek to overthrow it See above, 11 213-218

319 Cp. F. Z v 189 seq.

322 Reasoning . . . night] *an addition* Cp J 33 4 ' the back & loins,
 where dwell the spectral Dead ' and see Index, *Head, Heart, and Loins*.

330 Cp *Thel*, § 11, 8 *note*

331-344 With . . . severity] *an addition* which comes awkwardly here as
 it interrupts the narrative of the creation of the world which the ' Children
 of Men ' appear in these lines already to inhabit But the phrase, ' the
 infinite Earth ' (l 332), otherwise unintelligible, suggests that this is a
 prevision in the Divine mind showing not what is, but what is to become.

337-341 Blake here represents the materialists' attitude towards the
 realities of vision, which are obscured for them by the illusory interests,
 scientific and other, of mundane life. For Blake's symbolic use of the sun
 cp *Thel*, § 11, l 8 The orb of the sun, regarded as a material object, is
 quoted as a case of the illusion following upon the loss or denial of vision
 (J 77, *poem*, l 7) On the other hand, what Blake calls ' the spiritual sun '
 is closely associated with Jesus and the equivalent symbols, ' the Divine
 Family ' (M 19 37-42), and Los (M. 20 6).

338 darksome] dismal *1st rdg del*.

Night II

Set stations on this breeding Earth, & let us buy & sell.'
Others arose, & schools Erected, forming Instruments 340
To measure out the course of heaven. Stern Urizen beheld
In woe his brethren & his Sons, in dark'ning woe lamenting
Upon the winds, in clouds involv'd, Uttering his voice in
thunders,
Commanding all the work with care & power & severity.

Then siez'd the Lions of Urizen their work ; & heated in the
forge 345
Roar the bright masses. Thund'ring beat the hammers
Many a pyramid
Is form'd, & thrown down thund'ring into the deeps of Non
Entity.
Heated red hot, they hissing rend their way down many
a league,
Till resting, each his [basement] finds : suspended there they
stand,
Casting their sparkles dire abroad into the dismal deep 350
For measur'd out in order'd spaces, the Sons of Urizen
With compasses divide the deep . they the strong scales erect
[7] That Luvah rent from the faint Heart of the Fallen Man,
And weigh the massy Cubes, then fix them in their awful
stations.

And all the time in Caverns shut, the golden Looms, erected,
First spun, then wove the Atmospheres : there the Spider &
Worm 356
Plied the wing'd shuttle, piping shrill thro' all the list'ning
threads.
Beneath the Caverns roll the weights of lead & spindles of
iron ;
The enormous warp & woof rage direful in the affrighted deep :
While far into the vast unknown the strong wing'd Eagles
bend 360
Their venturous flight in Human forms distinct , thro' dark-
ness deep

346 pyramid] *Globe 1st rdg del.*

349 basement] *and rdg del* ; center *1st rdg del*

353 Fallen] *Eternal 1st rdg, del.* ; *Ancient and rdg del* Luvah is frequently mentioned in association with the Heart : see above, l 15. This agrees with the interpretation of the symbol as connected with the Affections or Love, which in the fallen state becomes Hate (l. 314). The significance of the 'strong scales' is uncertain.

354 Cubes] *Globes 1st rdg del.*

The Four Zoas

They bear the woven draperies ; on golden hooks they hang
abroad

The universal curtains, & spread out from Sun to Sun
The vehicles of light : they separate the furious particles
Into mild currents, as the water mingles with the wine. 365

While thus the Spirits of strongest wing enlighten the dark
deep,

The threads are spun, & the cords twisted & drawn out.
Then the weak

Begin their work : & many a net is netted, many a net
[8] Spread, & many a Spirit caught : innumerable the nets,
Innumerable the gins & traps : & many a soothing flute 370
Is form'd, & many a corded lyre. Outspread over the immense
In cruel delight they trap the listeners & in cruel delight
Bind them, condensing the strong energies into little compass.
Some became seed of every plant that shall be planted ; some
The bulbous roots thrown up together into barns & garner

Then rose the Builders. First the Architect divine his plan
Unfolds The wondrous scaffold rear'd all round the infinite,
Quadrangular the building rose. the heavens squared by
a line.

Triangles & cubes divide the elements in finite bonds. 379

Multitudes without number work incessant The hewn stone
Is plac'd in beds of mortar mingled with the ashes of Vala :
Severe the labour. female slaves the mortar trod, oppress'd.

Twelve halls, after the names of his twelve sons, compos'd
The wondrous building ; & three Central Domes, after the
Names

362-366 This passage presents some difficulty, if, as elsewhere (see
above, l 222 note), a definitely mental significance is to be read into this
myth. For it is impossible to reconcile the intellectual light proceeding
from the labours of certain of Urizen's sons with the obscurantism denoted
by Urizen himself, and manifested in the creation of his new world. It may be
therefore that the reference is to the light of the sun, not to mental light

367-375 Cp *Africa*, 32-35, where Blake writes of Urizen's 'Laws &
Religions'.

These were the Churches, Hospitals, Castles, Palaces,
Like nets & gins & traps to catch the joys of Eternity ;
And all the rest a desert

Till like a dream Eternity was obliterated & erased

See also B U, chaps. viii-ix

376 'The Architect divine' is apparently Urizen cp J 58 21 seq
In both passages the connexion between Urizen and the Divine Power is
quite obscure

378-379 Quadrangular bonds] *an addition.*

383-418 Twelve Repentance] *an addition.*

384 wondrous] golden *1st rdg del*

Night II

Of his three daughters, were encompass'd by the twelve bright
halls, 385
Every hall surrounded by bright Paradises of Delight,
In which were towns & Cities, Nations, Seas, Mountains &
Rivers.
Each Dome open'd toward four halls; & the Three Domes
Encompass'd
The Golden Hall of Urizen, whose western side glow'd bright
With ever streaming fires beaming from his lawful limbs.
His Shadowy Feminine Semblance here repos'd on a White
Couch, 391
Or hover'd o'er his Starry head; & when he smil'd, she
brighten'd
Like a bright Cloud in harvest; but when Urizen frown'd,
she wept
In mists over his carvèd throne; & when he turn'd his back
Upon his Golden hall, & sought the Labyrinthine porches
Of his wide heaven, Trembling, cold, in jealous fears she sat,
A Shadow of Despair. Therefore toward the West Urizen
form'd 397
A recess in the wall for fires to glow upon the pale
Female's limbs in his absence; & her Daughters oft upon
A Golden Altar burnt perfumes, with Art Celestial form'd,
Foursquare, sculptur'd & sweetly Engrav'd, to please their
shadowy mother: 401
As[c]ending into her misty garments, the blue smoke roll'd,
to revive
Her cold limbs in the absence of her Lord. Also her sons,
With lives of Victims sacrificed upon an altar of brass
On the East side, Reviv'd her Soul with lives of beasts & birds
Slain on the Altar, up ascending into her cloudy bosom.
Of terrible workmanship the Altar, labour of ten thousand
Slaves. 407
One thousand Men of wondrous power spent their lives in its
formation.
It stood on twelve steps, nam'd after the names of her twelve
sons,
And was Erected at the chief entrance of Urizen's hall. 410

391 Urizen's 'Shadowy Feminine Semblance' a 'Shadow of Despair' (l 397) would seem to be Ahania. cp B A 1 30-43 Here apparently she is identical with the generic symbol 'Female' (see Index, *Sex*), the representative spirit of the Moral Law that demands obedience involving the sacrifice of 'all the energies of Man', the 'lives of Victims sacrificed upon an altar of brass' (l 404). 402 misty] cloudy 1st *rdg. del.*

405 Later the quarter of the East is always associated with the errors of morality and empiricism see Index, *Cardinal Points*

The Four Zoas

When Urizen return'd from his immense labours & travels,
Descending, she repos'd beside him, folding him around
In her bright skirts. Astonish'd & Confounded, he beheld
Her shadowy form now separate : he shudder'd & was silent,
Till her caresses & her tears reviv'd him to life & joy. 415
Two wills they had, two intellects, & not as in times of old.
This Urizen perciev'd, & silent brooded in dark'ning Clouds.
To him his Labour was but Sorrow, & his Kingdom was
Repentance.

He drave the Male Spirits all away from Ahania,
And she drave all the Females from him away. 420

Los joy'd & Enitharmon laugh'd, saying : ' Let us go down,
And see this labour & sorrow.' They went down to see the
woes

Of Vala & the woes of Luvah, to draw in their delights.

And Vala, like a shadow, oft appear'd to Urizen.

[9] The King of Light beheld her mourning among the Brick
kilns, compell'd 425

To labour night & day among the fires : her lamenting voice
Is heard when silent night returns & the labourers take their
rest :

' O Lord, wilt thou not look upon our sore afflictions,
Among these flames incessant labouring? our hard masters
laugh 429

At all our sorrow. We are made to turn the wheel for water,
To carry the heavy basket on our scorched shoulders, to sift
The sand & ashes, & to mix the clay with tears & repentance.
The times are now return'd upon us : we have given ourselves
To scorn, and now are scorn'd by the slaves of our enemies.

411 return'd] descended *rst rāg del*

416 This line is repeated J 86 61 It relates to the spiritual division
symbolized by Sex

419-420 He . . away] *an addition* These lines are found, with slight
change, in F Z 1, ll 154-155

425 In this reference to Vala's labours among the ' Brick Kilns ', and
in the lines that follow (ll 426-436) there is a clear allusion to the slavery
in Egypt, which is often used by Blake to denote subjection to a repressive
morality Cp the use of the symbol ' Egypt ' to represent ' Urizen's world ',
B U ix 1-45

432-434 Opposite these lines in the right margin the following lines are
written in pencil :

I see not Luvah as of old
I only see his feet / Like pillars
of fire travelling thro' darkness
& non entity

They apparently belong to Vala's lament, though no position is indicated
for them

Night II

Our beauty is cover'd over with clay & ashes, & our backs
Furrow'd with whips, & our flesh bruised with the heavy
basket. 436

Forgive us, O thou piteous one, whom we have offended :
forgive

The weak remaining shadow of Vala, that returns in sorrow
to thee.'

Thus she lamented day & night, compell'd to labour & sorrow.
Luvah in vain her lamentations heard ; in vain his love 440
Brought him in various forms before her. Still she knew him
not :

[10] Still she despis'd him, calling on his name & knowing him not ;
Still hating, still professing love, still labouring in the smoke.

And Los & Enitharmon joy'd : they drank in tenfold joy
From all the sorrow of Luvah & the labour of Urizen. 445
And Enitharmon joy'd, Plotting to rend the secret cloud,
To plant divisions in the Soul of Urizen & Ahania.

But infinitely beautiful, the wondrous work arose
In sorrow & care, a Golden World, whose porches round the
heavens,
And pillar'd halls & rooms, reciev'd the eternal wandering
stars, 450

A wondrous golden Building. Many a window, many a door,
And many a division let in & out into the vast unknown.

[Circled] in [infinite orb] immoveable, within its walls &
cielings

The heavens were clos'd, and spirits mourn'd their bondage
night & day. 454

And the Divine Vision appear'd in Luvah's robes of blood.

Thus was the Mundane Shell builded by Urizen's strong
Power.

Sorrowing went the Planters forth to plant, the Sowers to sow.
They dug the channels for the rivers, & they pour'd abroad

[11] The seas & lakes : they rear'd the mountains & the rocks
& hills

444-445 And . . . Urizen] *deleted* ; then marked in the right margin :
'To come in'.

446-447 And . . . Ahania] *an addition*

448 But] *For 1st rdg.*

453 Circled] *deleted* : no other word substituted infinite orb] *deleted* :
two words *deleted* above, illegible walls & cielings] *arches all 1st rdg. del.*

454 spirits . . . day] *written over deletion.*

455-456 And Power] *an addition* See above, l. 235 and note.

457 Sorrowing] *Then 1st rdg. del.* Sowers] *Sowers forth 1st rdg.*

The Four Zoas

On broad pavilions, on pillar'd roofs & porches & high
towers, 460

In beauteous order : thence arose soft clouds & exhalations,
Wandering even to the sunny Cubes of light & heat ;
For many a window, ornamented with sweet ornaments,
Look'd out into the World of Tharmas, where in ceaseless
torrents 464

His billows roll, where monsters wander in the foamy paths.

On clouds the Sons of Urizen beheld Heaven wall'd round.
They weigh'd & order'd all ; & Urizen, comforted, saw
The wondrous work flow forth like visible out of the invisible.
For the Divine Lamb, Even Jesus, who is the Divine Vision,
Permitted all lest Man should fall into Eternal Death. 470
For when Luvah sunk down, himself put on the robes of blood,
Lest the state call'd Luvah should cease : & the Divine Vision
Walk'd in robes of blood, till he who slept should awake.

Thus were the stars of heaven created like a golden chain,
To bind the Body of Man to heaven from falling into the
Abyss. 475

Each took his station, & his course began with sorrow & care ,

In sevens & tens & fifties, hundreds, thousands, number'd all
According to their various powers, subordinate to Urizen
And to his sons in their degrees & to his beauteous daughters ;
Travelling in silent majesty along their order'd ways 480
In right lined paths outmeasur'd by proportions of number,
weight

And measure, mathematic motion wondrous along the deep,
In fiery pyramid, or Cube, or unornamented pillar square
Of fire, far shining, travelling along even to its destin'd end ;
Then falling down, a terrible space recovering in winter dire
Its wasted strength, it back returns upon a nether course,
Till, fired with ardour fresh recruited in its humble season,

462 Cubes] orbs 1st vdg. del

464 The World of Tharmas cannot be explained its origin is described,
F Z 1 70 seq.

469-473 For . . . awake] written over deletion, illegible except the last
words, 'the Mundane Egg', an image probably derived from Jacob Bryant,
Ancient Mythology, vol. 11, plate 1v

471 See Index, Incarnation

476 sorrow & care] '[word illegible] & fear' written beneath, underlined
and partly erased to the right, the sign '+ 1' refers to a missing passage,
which according to Blake's numbering must have been of some seven lines

477-479 In . . . daughters] an addition at foot of page, numbered '2'.

480-494 Travelling . . . deep] an addition, numbered '3'.

481 number, weight] weight & measure 1st vdg.

487 season] spring 1st vdg. del.

Night II

It rises up on high all summer ; till its wearied course
Turns into autumn : such the periods of many worlds.
Others triangular right angled course maintain, others obtuse,
Acute, Scalene, in simple paths : but others move 491
In intricate ways, biquadrate, Trapeziums, Rhombs, Rhomboids,
Parallelograms triple & quadruple, polygonic,
In their amazing hard subdued course in the vast deep.

- [12] And Los & Enitharmon were drawn down by their desires,
Descending sweet upon the wind among soft harps & voices
To plant divisions in the Soul of Urizen & Ahanian,
To conduct the Voice of Enion to Ahanian's midnight pillow.

Urizen saw & envied, & his imagination was fill'd.
Reining he contemplated the past in his bright sphere, 500
Terrified with his heart & spirit at the visions of futurity
That his dread fancy form'd before him in the uniform'd void.

For Los & Enitharmon walk'd forth on the dewy Earth,
Contracting or expanding their all flexible senses ;
At will to murmur in the flowers, small as the honey bee ; 505
At will to stretch across the heavens & step from star to star,
Or standing on the Earth erect, or on the stormy waves
Driving the storms before them, or delighting in sunny beams,
While round their heads the Elemental Gods kept harmony.

And Los said : ' Lo ! the Lilly pale & the rose redd'ning
fierce 510
Reproach thee, & the beamy gardens sicken at thy beauty.
I grasp thy vest in my strong hand : in vain, like water
springs

In the bright sands of Los evading my embrace then I alone
Wander among the virgins of the summer. " Look ! " they
cry,

" The poor forsaken Los, mock'd by the worm, the shelly
snail, 515
The Emmet & the beetle : hark ! they laugh & mock at
Los. " "

490 right angled] their *1st rdg. del*

491 Scalene] & Oblong *1st rdg. del*

494 hard subdued] fructifying *1st rdg. del*

497-498 To . . pillow] *an addition*

501 Urizen's 'horrible fear of the future' (F Z vii 86), that seems
'teeming with Endless destruction' (F Z viii 93), indicates the limitation
of perception that accompanies the Fall of Man, when 'Urizen who was
Faith & Certainty, is chang'd to Doubt' (F Z ii 315)

503 For] Now *1st rdg. del.*

510-516 And . . king] *an addition.*

The Four Zoas

Enitharmon answer'd : ' Secure now from the smitings of thy
 Power, demon of fury,
 If the God Enraptur'd me infolds,
 In clouds of sweet obscurity my beauteous form dissolving,
 Howl thou over the body of death ; 'tis thine. But if among
 the Virgins 520

Of summer I have seen thee sleep & turn thy cheek delighted
 Upon the rose or lilly pale, or on a bank where sleep
 The beaming daughters of the light, starting they rise, they flee
 From thy fierce love. For tho' I am dissolv'd in the bright
 God,

My spirit still pursues thy false love over rocks & valleys.' 525

Los answer'd : ' Therefore fade I, thus dissolv'd in raptur'd
 trance.

Thou canst repose on clouds of secrecy, while o'er my limbs
 Cold dews & hoary frost creeps, tho' I lie on banks of summer
 Among the beauties of the World. Cold & repining, Los
 Still dies for Enitharmon, nor a spirit springs from my dead
 corse. 530

Then I am dead till thou revivest me with thy sweet song,
 Now taking on Ahania's form, & now the form of Enion.
 I know thee not as once I knew thee in those blessèd fields,
 Where memory wishes to repose among the flocks of Tharmas.'

Enitharmon answer'd . ' Wherefore didst thou throw thine
 arms around 535

Ahania's Image ? I deciev'd thee, & will still decieve.
 Urizen saw thy sin, & hid his beams in dark'ning Clouds.
 I still keep watch, altho' I tremble & wither across the heavens
 In strong vibrations of fierce jealousy ; for thou art mine,
 Created for my will, my slave, tho' strong, tho' I am weak.
 Farewell ! the God calls me away. I depart in my sweet
 bliss.' 541

She fled vanishing on the wind, And left a dead cold corse
 In Los's arms. Howlings began over the body of death.

Los spoke : ' Thy God in vain shall call thee, if by my strong
 power

I can infuse my dear revenge into his glowing breast. 545

⁵¹⁷ Enitharmon . fury] Enitharmon answer'd : ' If the God Enrap-
 tur'd me infolds ' *1st rdg*

⁵²⁰ Howl thine] *written over erasure* ⁵²³ beaming] ? beamy.

⁵³⁴ Tharmas is often represented as a shepherd · cp F. Z. ix 836-838.

The significance of the imagery has not been discovered

⁵⁴⁰ Created . . . weak] *an addition*

⁵⁴³ In . death] *written over erasure.*

Night II

Then jealousy shall shadow all his mountains, & Ahania
Curse thee, thou plague of woful Los, & seek revenge on thee.'

So saying, in deep sobs he languish'd, till dead he also fell.
Night pass'd & Enitharmon, e'er the dawn, return'd in bliss.
She sang O'er Los, reviving him to Life: his groans were
terrible. 550

But thus she sang: 'I sieze the sphery harp; I strike the
Strings!

'At the first Sound the Golden sun arises from the deep,
And shakes his awful hair;
The Eccho wakes the moon to unbind her silver locks.
The golden sun bears on my song, 555
And nine bright spheres of harmony rise round the fiery king.

'The joy of woman is the Death of her most best belovèd
Who dies for Love of her
In torments of fierce jealousy & pangs of adoration:
The Lovers' night bears on my song, 560
And the nine Spheres rejoice beneath my powerful controll.

'They sing unceasing to the notes of my immortal hand.
The solemn silent moon
Reverberates the living harmony upon my limbs;
The birds & beasts rejoice & play, 565
And every one seeks for his mate to prove his inmost joy.

'Furious & terrible they sport & rend the nether deep;
The deep lifts up his rugged head,
And, lost in infinite hum[m]ing wings, vanishes with a cry.
The fading cry is ever dying; 570
The living voice is ever living in its inmost joy.

'Arise, you little glancing wings & sing your infant joy!
Arise & drink your bliss!
For every thing that lives is holy; for the source of life
Descends to be a weeping babe; 575
For the Earthworm renews the moisture of the sandy plain.

548 So . . . fell] *an addition*
550-551 She . . . Strings] 'She sang O'er Los "I sieze the sphery harps:
strike the Strings"' 1st rdg

557-561 The . . . controll] *marginal addition*: position not indicated
These lines illustrate the repressive character of Natural Religion as
symbolized by the Female Cp J. 68. 62-70, and see Index, *Sex*

562-590 They . . . fading] *marginal addition*, marked for insertion here
See Introductory Note to the present Night

569 humming] indistinctly written in MS.: perhaps 'hov'ring'.

572-574 Cp V. D. A. 214-215

574-576 To the passage (572-574) stressing the inherent holiness of life,
Blake adds what would seem to be a statement of the significance of birth

The Four Zoas

' Now my left hand I stretch to earth beneath,
And strike the terrible string.
I wake sweet joy in dens of sorrow, & I plant a smile
In forests of affliction, 580
And wake the bubbling springs of life in regions of dark death.

' O, I am weary ! lay thine hand upon me or I faint.
I faint beneath these beams of thine ;
For thou hast touchèd my five Senses, & they answer'd thee.
Now I am nothing, & I sink, 585
And on the bed of silence sleep till thou awakest me ! '

Thus sang the Lovely one, in Rapturous delusive trance.
Los heard, reviving : he seiz'd her in his arms , delusive hopes
Kindling, she led him into Shadows & thence fled, outstretch'd
Upon the immense like a bright rainbow, weeping & smiling
& fading. 590

Thus liv'd Los, driving Enion far into the deathful infinite,
That he may also draw Ahania's spirit into her Vortex.
Ah, happy blindness ! Enion sees not the terrors of the
uncertain.

Thus Enion wails from the dark deep the golden heavens
tremble

[13] ' I am made to sow the thistle for wheat, the nettle for a
nourishing dainty : 595

I have planted a false oath in the earth ; it has brought forth
a poison tree :

I have chosen the serpent for a counsellor, & the dog
For a schoolmaster to my children :

in the regeneration of man, though it does not appear whether the allusion
is to the universal phenomenon or to the particular instances of Orc, and,
in the later writings, of Jesus See Index, *Incarnation* The great difficulty
lies in the fact that these lines, enunciating apparently approved Blakean
doctrine, are put into the mouth of Eutharmon

584 Thus line would seem to indicate that Los's error, as a visionary, lay
in admitting the appeal of physical beauty It may also be that the rest
of the stanza stresses the fact that this power in Nature is dormant till the
creative or poetic spirit in Los calls it forth. It must, however, be admitted
that the earliest clear expression of this idea is in *Jerusalem*

594 Thus Enion] And oft she *1st rdg* : And thus she *2nd rdg*.

595-626 The connexion between this song and the rest of the Night is
not clear, its interpretation apparently depending upon a fuller under-
standing of the symbol Enion than has yet been attained

596 The ' false oath ' is developed later, in the ' oath of blood ' (J 65 7),
and the ' Spectrous Oath ' (J 98 53), into the symbol of the Moral Law,
with its ' Vengeance for Sin ' (G. A., ll. 46-50) In the present passage it
may have a more general reference to the errors of morality and sense-
perception with which Enion is associated in the first part of Night I. Cp
F. Z vii a 163

Night II

I have blotted out from light & living the dove & nightingale,
And I have caused the earth worm to beg from door to door :
I have taught the thief a secret path into the house of the
just : 601

I have taught pale artifice to spread his nets upon the
morning.

My heavens are brass, my earth is iron, my moon a clod of
clay,

My sun a pestilence burning at noon & a vapour of death in
night.

' What is the price of Experience ? do men buy it for a song,
Or wisdom for a dance in the street ? No ! it is bought with
the price 606

Of all that a man hath—his house, his wife, his children.

Wisdom is sold in the desolate market where none come to buy,
And in the wither'd field where the farmer plows for bread
in vain

' It is an easy thing to triumph in the summer's sun 610

And in the vintage, & to sing on the waggon loaded with corn.

It is an easy thing to talk of patience to the afflicted,

To speak the laws of prudence to the houseless wanderer,

[14] To listen to the hungry raven's cry in wintry season,
When the red blood is fill'd with wine & with the marrow of
lambs. 615

' It is an easy thing to laugh at wrathful elements ;

To hear the dog howl at the wintry door, the ox in the
slaughter house moan ;

To see a god on every wind & a blessing on every blast ;

To hear sounds of love in the thunder storm that destroys
our enemies' house,

To rejoice in the blight that covers his field, & the sickness
that cuts off his children, 620

While our olive & vine sing & laugh round our door, & our
children bring fruits & flowers.

' Then the groan & the dolor are quite forgotten, & the slave
grinding at the mill,

And the captive in chains, & the poor in the prison, & the
soldier in the field,

When the shatter'd bone hath laid him groaning among the
happier dead,

The Four Zoas

' It is an easy thing to rejoice in the tents of prosperity—
Thus could I sing, & thus rejoice ; but it is not so with me.'

Ahania heard the Lamentation, & a Swift Vibration 627
Spread thro' her Golden frame. She rose up e'er the dawn
of day,
When Urizen slept on his couch. Drawn thro' unbounded
space,
On to the margin of Non Entity the bright Female came.
There she beheld the Spectrous form of Enion in the Void ;
And never from that moment could she rest upon her pillow.

End of the Second Night

627-632 Ahania heard . pillow] written over ' The End of the Second
Night ' *del*
631 Spectrous] terrible *1st rdg del*

NIGHT III

INTRODUCTORY NOTE

THE Night is mainly concerned with a myth of Urizen and Ahania which is entirely different in conception from that of Night II, ll 383-420, where Ahania, as in *The Book of Ahania*, chap 1, ll. 30-43, is the symbol of that 'pestilence' of the soul, called morality. Here, on the contrary, the symbol has the significance that sometimes appertains confusingly to certain of the female symbols, namely, capacity for vision, or the content of a vision apprehended. The divergent use of the symbols is sometimes marked by epithets, in the former case implying disobedience or self-will, in the latter subservience; but frequently the significance of the symbol is to be gathered from the context. In the present instance Ahania's devotion to Urizen is the basis of interpretation. She is the image, or form, of right reason, persisting after his apostasy as a faint perception, or a remote memory, of his perfect being (cp B A, chap. v, *passim*, and Index, *Ahania*, I, a).

Ahania pleads with Urizen, begging him no longer to set himself against the Eternal Man. Urizen, apparently recognizing the limitation of his sovereignty, tells of his ultimate fate, that he is to become subject to Orc, a conception of the triumph of the antinomian principle that links this myth much more intimately with the Lambeth books, especially *America* and *Europe*, than with the later-written Nights of the present work and the books that follow. He prophesies also that Vala shall be born of Enitharmon, an obscure matter.

Ahania continues to plead, telling him, as it were in warning, of the attempt of Luvah and Vala to impose upon man the illusion of a transcendent deity, which is, indeed, nothing more than a shadow from his wearied intellect (l. 45). The general sense of the episode is clear: it is offered in criticism of non-visionary conceptions of the deity. But when 'the shadow' is called 'that son of Man' and identified with Luvah, and when sentence is pronounced by man against Luvah, his deceiver (ll. 63-64), condemning him to die vicariously for Vala (l. 80), the suggestion arises, in view of the visionary relation of Luvah and Christ in Nights II, IV, and VIII (see Index, *Incarnation*), that the particular implication of this passage is in some manner bound up with that conventional interpretation of the being and message of Christ that Blake rejects in *The Everlasting Gospel*. The myth goes on to relate how, for their deception, Luvah and Vala are cast out into 'the world of death', where they are divided by the 'serpent form' of Nature, the emblem of that 'Natural Religion' of which the illusion imposed on man is an example (ll 41-98, cp J. 29. 33-82).

The completeness of Urizen's apostasy is emphasized in what follows (ll. 100-128). He ignores Ahania's warning vision and casts her into the world of 'non-entity' where among 'the caverns of the Grave' she persists among the impressions of 'Despair and Hope' that there enroot eternally. This act of Urizen is catastrophic, as the confusion that follows indicates. The bounds of destiny are broken (l. 129) and out of the confusion Tharmas appears, a spirit of despair, seeking Enion, the faint shadow of Hope (VIII 475), who remain a 'voice eternal wailing in the elements' (l. 200). This episode, treated with great appearance of consideration and with great labour, is one of the many unexplained matters.

VALA

Night the Third

[1] Now sat the King of Light on high upon his starry throne,
And bright Ahania bow'd herself before his splendid feet :

' O Urizen ! look upon Me : like a mournful stream
I embrace round thy knees & wet My bright hair with my
tears

Why sighs my Lord ? Are not the morning stars thy obedient
Sons ?

Do they not bow their bright heads at thy voice ? At thy
command

Do they not fly into their stations & return their light to thee ?
The immortal Atmospheres are thine , there thou art seen
in glory

Surrounded by the ever changing Daughters of the Light.

Why wilt thou look upon futurity, dark'ning present joy ?' 10

She ceas'd the Prince his light obscur'd, & the splendors
of his crown

[2] Infolded in thick clouds, from whence his mighty voice burst
forth :

' O bright Ahania ! a Boy is born of the dark Ocean
Whom Urizen doth serve, with Light replenishing his darkness.
I am set here, a King of trouble, commanded here to serve
And do my ministry to those who eat of my wide table. 16
All this is mine, yet I must serve, & that Prophetic boy
Must grow up to command his Prince . but hear my deter-
min'd decree

Night the Third] ' Third ' written over an erasure very indistinctly, in
pencil to the right, ' Second '

3 Me] thy Wife that *1st rdg del*

4 I embrace] Embraces *1st rdg del* wet tears] wets her bright
hair with her tears *1st rdg*

After l o, line del

Thou sit'st in harmony, for God hath set thee over all

10 Why . joy] *an addition* Cp F Z. ii 501 note and ix 179-182

13 Ahania] Ahania *1st rdg del* . Shadow *2nd rdg del* The ' Boy ' 18
Orc see Index, Orc

17-18 Cp F Z vi, ll 152-155 and F Z viii, ll 450-455.

18 but . decree] & all my Kingly power *1st rdg del.*

Night III

Vala shall become a Worm in Enitharmon's Womb,
Laying her seed upon the fibres, soon to issue forth : 20
And Luvah in the loins of Los a dark & furious death.
Alas for me ! what will become of me at that dread time ! '

Ahania bow'd her head & wept seven days before the King.
And on the eighth day, when his clouds unfolded from his
throne,
She rais'd her bright head, sweet perfum'd, & thus with
heavenly voice : 25

' O Prince ! the Eternal One hath set thee leader of his hosts.
[3] Leave all futurity to him ; resume thy fields of Light.

Why didst thou listen to the voice of Luvah that dread morn,
To give the immortal steeds of light to his deceitful hands,
No longer now obedient to thy will ? thou art compell'd 30
To forge the curbs of iron & brass, to build the iron mangers,
To feed them with intoxication from the wine presses of Luvah,
Till the Divine Vision & Fruition is quite obliterated.
They call thy lions to the fields of blood ; they rouse thy
tygers

Out of the halls of justice, till these dens thy wisdom fram'd,
Golden & beautiful, but O how unlike those sweet fields of
bliss 36

Where liberty was justice, & eternal science was mercy !
Then, O my dear lord, listen to Ahania, listen to the vision,
The vision of Ahania in the slumbers of Urizen,
When Urizen slept in the porch, & the Ancient Man was
smitten . 40

' The Dark'ning Man walk'd on the steps of fire before his
halls,

19 Vala] But Vala *1st rdg* For the fulfilment of this prophecy cp F. Z
VII a, II 312-331.

21 This line cannot be explained by reference to anything in the subse-
quent course of the myth

26 The 'Eternal One' is apparently the Eternal Man (cp F Z II, 213-216),
not Divine Providence

27 Two lines *del* above l 27 .

Raise then thy radiant eyes to him , raise thy obedient hands ;
And comforts shall descend from heaven into thy dark'ning clouds

27 Leave Light] *an addition.* 28-29 See Index, Luvah, II

32 See Index, Wine-press

33 Till . obliterated] *written over erasure* The 'Divine Vision and
Fruition' is Imagination, 'the Human Existence itself' (M *extra page*
32, 32) see Index, Imagination Its obliteration is in the later books the
beginning of error 40 Ancient] Eternal *1st rdg del*

41-98 These lines, with the exception of 67-71, 79, 86-87, are repeated
with slight changes in J 29. 33-82.

The Four Zoas

And Vala walk'd with him in dreams of soft deluding slumber.
He lookèd up & saw thee, Prince of Light, thy splendor faded.

[4] 'Then Man ascended mourning into the splendors of his
palace.

Above him rose a Shadow from his wearied intellect, 45
Of living gold, pure, perfect, holy; in white linen pure he
hover'd,

A sweet entrancing self delusion, a wat'ry vision of Man,
Soft exulting in existence, all the Man absorbing.

'Man fell upon his face prostrate before the wat'ry shadow,
Saying. "O Lord, whence is this change? thou knowest
I am nothing" 50

And Vala trembled & cover'd her face, & her locks were
spread on the pavement.

We heard, astonish'd at the Vision, & our hearts trembled
within us;

We heard the voice of the Slumberous Man, & thus he spoke,
Idoltrous to his own Shadow, words of Eternity uttering:

' "O I am nothing when I enter into judgment with thee!
If thou withdraw thy breath, I die & vanish into Hades. 56

42 Vala is here connected, perhaps, as cause, with the illusion of a
transcendent deity, 'the vision of God clos'd in clouds of Albion's
Spectre' or Reasoning Power See Index, *l'ala*

43 thee thy] the Prince of Light with *1st rdg* After l 43 two lines,
the last on MS p 3 and the first on MS p 4, have been deleted

But saw not Los nor Enitharmon, for Luvah hid them in shadow
In [Of *1st rdg del*] a soft cloud outstretch'd across & Luvah dwelt in
the cloud

45 Intellect is here used in a sinister sense, as equivalent to the Spectre,
or 'Reasoning power in Man' (see Index, *Spectre*), always closely associated
with the feminine activities as the source of Natural Religion, with its
doctrine of a transcendent deity opposed to the Divine Humanity

52 We our hearts us] I my heart me *1st rdg del*

52-54 We uttering] These lines are bracketed, and marked with
a cross Similar crosses stand before l 48 and the second deleted line (see
supra, l 43 note) The meaning of these signs is not apparent

53 We] I *1st rdg del* Slumberous] *written over erasure*

55-60 Albion's prayer with its echoes of scriptural phrases is a sufficient
clue to the interpretation of the 'wat'ry shadow' as the orthodox con-
ception of the deity Usually Blake's criticism of conventional theology
leads him to offer the figure of Urizen as the God of religious orthodoxy,
thereby emphasizing his belief that the false conception grows primarily
out of undue reliance on the rational mind Here, however, the false god
arising from the mind is related to the unilluminated emotions and, therefore,
takes the form of Luvah Cp D C iii, p 31, quoted F Z ix 361-372 note
Cp also (allowing for difference of point of view) Thomas Hardy, 'Satires
of Circumstance', *God's Funeral*, ll 21-32

O man-projected Figure, of late
Imaged as we, thy knell who shall survive?

Night III

If thou dost lay thine hand upon me, behold ! I am silent.
 If thou withhold thine hand, I perish like a fallen leaf.
 O ! I am nothing, & to nothing must return again :
 If thou withdraw thy breath, behold ! I am oblivion." 60

' He ceas'd ; the shadowy voice was silent : but the cloud
 hover'd over their heads

[5] In golden wreathes, the sorrow of Man ; & the balmy drops
 fell down.

And Lo ! that Son of Man, that shadowy Spirit of Albion,
 Luvah, descended from the cloud. In terror Albion rose ;
 Indignant rose the Awful Man, & turn'd his back on Vala. 65

' We heard the Voice of <the> Albion starting from his sleep :

" Why roll thy clouds in sick'ning mists ? I can no longer hide
 The dismal vision of mine eyes. O love & life & light !
 Prophetic dreads urge me to speak : futurity is before me
 Like a dark lamp. Eternal death haunts all my expectation
 Rent from Eternal Brotherhood we die, & are no more. 71

" " Whence is this voice crying, Enion ! that soundeth in my
 ears ?

O cruel pity ! O dark deceit ! can Love seek for dominion ? "

' And Luvah strove to gain dominion over mighty Albion :
 They strove together above the Body where Vala was inclos'd,

Whence comes it we were tempted to create
 One whom we can no longer keep alive
 Framing him jealous, fierce, at first,
 We gave him justice as the ages rolled,
 Will to bless those by circumstance accurst,
 And long-suffering, and mercies manifold
 And tricked by our own early dream
 And need of solace, we grew self deceived,
 Our making soon our maker did we deem
 And what we had imagined we believed

63 Albion] Eternal *1st rdg del* the Fallen One *and rdg*

64 In terror Albion rose] The Eternal Man arose *1st rdg*

66 We] I *1st rdg* This line follows l. 73 the changed position is clearly indicated Albion] fallen One *1st rdg del*

71 Rent more] *an addition* For Blake's doctrine of Brotherhood
 cp General Introduction, p 62.

73 Love seeks for dominion when the ' Slaves and Captives ' of Natural
 Religion are compelled to worship a ' God of cruelty and Laws ' , ' the
 God of this World, Satan ' as a ' God of Mercy ' (J 90 56-57) In the
 present passage Luvah invests himself with the attributes of a transcendent
 deity (ll 74 seq)

74 mighty Albion] the Ancient Man *1st rdg*

75 The ' dark Body of Albion ' is an example of the use of the symbol
 Albion (see Index, *Albion*) as the victim of Law, the civil and religious
 ministers of which are the ' smiters with disease ' (E G 8 22-29, Clar.

The Four Zoas

And the dark Body of Albion, left prostrate upon the crystal
pavement, 76
Cover'd with boils from head to foot, the terrible smittings of
Luvah.

' Then frown'd Albion & put forth Luvah from his presence,
(I heard him : frown not, Urizen, but listen to my Vision !)
[6] Saying : " Go & die the Death of Man for Vala, the sweet
wanderer. 80

I will turn the volutions of your Ears outward, & bend your
Nostrils

Downward ; & your fluxile Eyes, englob'd, roll round in fear ;
Your with'ring Lips & Tongue shrink up into a narrow circle,
Till into narrow forms you creep Go take your fiery way,
And learn what 'tis to absorb the Man, you Spirits of Pity
& Love ! " 85

' O Urizen, why art thou pale at the visions of Ahania ?
Listen to her who loves thee, lest we also are driven away.

' They heard the Voice & fled swift as the winter's setting sun
And now the Human Blood foam'd high I saw that Luvah
& Vala

Went down the Human Heart, where Paradise & its joys
abounded, 90

In jealous fears, in fury & rage, & flames roll'd round their
fervid feet,

And the vast form of Nature like a Serpent play'd before
them.

And as they went in folding fires & thunders of the deep,
Vala shrunk in like the dark sea that leaves its slimy banks,
And from her bosom Luvah fell, far as the east & west ; 95

Press, p. 248) But l 78 shows another use of the symbol arising out of
Blake's doctrine of the Divine Humanity (see Index, *Jesus*) Man appears
in his perfect state as God, having authority over the Zoas (cp ll 80-85
and 87) This dual aspect of Albion is developed in the subsequent books .
cp M 14 1-16

76 Albion] Man *1st rdg del*

78 Albion] the Eternal Man *1st rdg* , the Fallen Man *2nd rdg*

80-85 Some light is thrown upon this passage by its sequel, F Z ix
356-372, where the cause and purpose of this decree of banishment are
explained Pity and Love are the emotions perverted to morally destruc-
tive ends as noted above, l 71 *note*

86-87 O 'Urizen away] *an addition*

90-91 Opposite these lines in the left margin is written ' Albion clos'd
the Western Gate & shut America out by the Atlantic/for a Curse and
hidden horror/and an altar of victims, to Sin/& Repentance' No line-
divisions are inserted, and no place indicated for it in the text

92 Later Vala is called ' Nature, Mother of all ' (J. 34 9), ' the Goddess
Nature ' (J. 93 24)

Night III

And the vast form of Nature like a Serpent roll'd between.
Whether this is Jerusalem or Babylon, we know not.
All is Confusion ! All is tumult ! & we alone are escaped.'

She ended, for his wrathful throne burst forth the black hail storm.

' Am I not God ? ' said Urizen, ' Who is Equal to me ? 100
Do I not stretch the heavens abroad, or fold them up like
a garment ? '

He spoke, mustering his heavy clouds around him, black,
opake.

[7] Then thunders roll'd around, & lightnings darted to & fro.
His visage chang'd to darkness, & his strong right hand
came forth

To cast Ahania to the Earth He siez'd her by the hair 105
And threw her from the steps of ice that froze around his
throne,

Saying : ' Art thou also become like Vala ? Thus I cast thee
out !

Shall the feminine indolent bliss, the indulgent self of weariness,

The passive idle sleep, the enormous night & darkness of
Death, 109

Set herself up to give her laws to the active masculine
virtue ?

Thou little diminutive portion that dar'st be a counterpart !
Thy passivity, thy laws of obedience & insincerity,
Are my abhorrence. Wherefore hast thou taken that fair
form ?

Whence is this power given to thee ? Once thou wast in my
breast 114

A sluggish current of dim waters, on whose verdant margin
A cavern shagg'd with horrid shades, dark, cool & deadly,
where

I laid my head in the hot noon after the broken clods
Had wearied me there I laid my plow, & there my horses
fed.

And thou hast risen with thy moist locks into a wat'ry
image

Reflecting all my indolence, my weakness & my death, 120

97-98 Whether . escaped] *an addition* Jerusalem is the vision of
Eternity as Vala is the sum of false physical percepts.

100-102 Am I . . opake] *an addition* Urizen repeats the error of Luvah .
cp F. Z. ix. 364-372

The Four Zoas

To weigh me down beneath the grave into non Entity,
Where Luvah strives scorn'd by Vala, age after age wandering,
Shrinking & shrinking from her Lord & calling him the
 Tempter.

And art thou also become like Vala? Thus I cast thee out.'

So loud in thunders spoke the King, folded in dark despair,
And threw Ahania from his bosom obdurate. She fell like
 lightning 126

Then fled the Sons of Urizen from his thunderous throne
 petrific :

They fled to East & West, & left the North & South of Heaven.

A crash ran thro' the immense. The bounds of Destiny were
 broken.

The bounds of Destiny Crash'd direful, & the swelling sea
Burst from its bonds in whirlpools fierce, roaring with Human
 voice 131

Triumphing even to the Stars at bright Ahania's fall.

Down from the dismal North, the Prince, in thunders & thick
 clouds,

[8] As when the thunderbolt down falleth on the appointed
 place,

Fell down, down, rushing, ruining, thundering, shuddering,
Into the Caverns of the Grave & places of Human Seed, 136
Where the impressions of Despair & Hope enroot for ever,
A world of Darkness Ahania fell far into Non Entity.

She Continued falling. Loud the Crash continu'd, loud &
 Hoarse.

From the Crash roar'd a flame of blue sulphureous fire; from
 the flame 140

A dolorous groan that struck with dumbness all confusion,
Swallowing up the horrible din in agony on agony :
Thro' the Confusion, like a crack across from immense to
 immense,

125-126 So lightning] *an addition.*

128 The significance of the cardinal points in this line is not identical with their meaning in other passages, and eludes interpretation

129 Blake does not afford any clear indication of the meaning attached to Destiny in this and other passages cp F Z 1 68 and 81 In *Jerusalem* it is associated with the extreme form of error 'the Hermaphroditic Satan World of Rocky destiny' (J 58 51 cp J 66 6).

130-132 See Index, *Atlantic Continent*

135 shuddering] darkening *1st rdg del*

137 & Hope] *an addition.*

139-146 The punctuation of this passage is tentative The MS gives no help

Night III

Loud, strong, a universal groan of death, louder
Than all the wracking elements, deafen'd & rended worse 145
Than Urizen & all his hosts in curst despair down rushing.
But from the Dolorous Groan one like a shadow of smoke
appear'd,

And human bones rattling together in the smoke & stamping
The nether Abyss, & gnasshing in fierce despair, panting in
sobs,

Thick, short, incessant, bursting, sobbing, deep despairing,
stamping, struggling, 150

Struggling to utter the voice of Man, struggling to take the
features of Man, Struggling

To take the limbs of Man. At length, emerging from the
Smoke

Of Urizen, dashèd in pieces from his precipitant fall,
Tharmas rear'd up his hands, & stood on the affrighted Ocean.
The dead rear'd up his Voice & stood on the resounding
Shore, 155

Crying: 'Fury in my limbs! destruction in my bones &
marrow!

My skull riven into filaments, my eyes into sea jellies
Floating upon the tide, wander bubbling & bubbling;
Uttering my lamentations & begetting little monsters
Who sit mocking upon the little pebbles of the tide 160
In-all my rivers, & on dried shells that the fish

[9] Have quite forsaken! O fool! fool! to lose my sweetest
bliss!

Where art thou, Enion? ah! too near to (? cunning), too
far off,

And yet too near! Dash'd down, I send thee into distant
darkness,

Far as my strength can hurl thee: wander there, & laugh
& play 165

Among the frozen arrows; they will tear thy tender flesh.
Fall off afar from Tharmas! come not too near my strong
fury!

Scream, & fall off, & laugh at Tharmas, lovely summer beauty,
Till winter rends thee into Shivers, as thou hast rended me!'

So Tharmas bellow'd o'er the ocean, thund'ring, sobbing,
bursting. 170

The bounds of Destiny were broken, & hatred now began

151 Struggling to utter the voice of Man] *written over deletion.*

163 (? cunning)] *not legibly written*

The Four Zoas

Instead of love to Enion. Enion, blind & age bent,
Plung'd into the cold billows, living a life in midst of waters.
In terrors she wither'd away to Entuthon Benithon,
A world of deep darkness where all things in horrors are
rooted. 175

These are the words of Enion, heard from the cold waves of
despair:

' O Tharmas ! I had lost thee : & when I hopèd I had found
thee,

O Tharmas, do not thou destroy me quite ; but let
A little shadow, but a little showery form of Enion
Be near thee, lovèd Terror ! Let me still remain, & then do
thou 180

Thy righteous doom upon me . only let me hear thy voice !
Driven by thy rage, I wander like a cloud into the deep
Where never yet Existence came , there losing all my life,
I back return, weaker & weaker. Consume me not away
In thy great wrath, tho' I have sinnèd, tho' I have rebell'd.
Make me not like the things forgotten, as they had not
been 186

Make not the thing that loveth thee a tear wipèd away '

Tharmas replied, riding on storms ; his voice of Thunder
roll'd .

' Image of grief, thy fading lineaments make my eyelids
fail.

What have I done ? Both rage & mercy are alike to me. 190

Looking upon thee, Image of faint waters, I recoil
From my fierce rage into thy semblance. Enion, return !

Why does thy piteous face Evanish like a rainy cloud

[10] Melting, a shower of falling tears, nothing but tears ? Enion,
Substanceless, voiceless, weeping, vanish'd, nothing but tears !
Enion, 195

Art thou for ever vanish'd from the wat'ry eyes of Tharmas ?
Rage, Rage shall never from my bosom ; winds & waters
of woe,

Consuming, all to the end consuming ! Love & Hope are
ended !'

For now no more remain'd of Enion in the dismal air,
Only a voice eternal wailing in the Elements 200

174 See Index, *Ulro*, Note III

188 *hus*] the 1st *rdg del*

198 Hope] Joy 1st *rdg del*.

177 O Tharmas . thee] *an addition*.
Thunder] Tharmas 1st *rdg del*.

Night III

Where Enion, blind & age bent, wander'd, Ahania wanders
now.

She wanders in Eternal fear of falling into the indefinite ;
For her bright eyes behold the Abyss. Sometimes a little
Sleep

Weighs down her eyelids : then she falls : then, starting,
wakes in fears,

Sleepless, to wander round, repell'd on the margin of Non
Entity. 205

The End of the Third Night

NIGHT IV

INTRODUCTORY NOTE

THIS Night continues the myth of Tharmas, the victim of despair, from Night III, ll 139 seq. Pursuing Enion, 'the vain shadow of hope', he bids his children, Los and Enitharmon, create beneath his power a world wherein the 'lineaments of ungratified desire' may take on the soft delusive forms of the moralistic life (ll 24-33). Los refuses to obey, claiming to be supreme god now that Urizen is fallen (ll 34-43).

What follows is quite obscure and can only be stated as briefly as possible in Blake's own terms. Tharmas carries off Enitharmon from Los, who falls, becoming a dark Spectre, an expression in this place descriptive rather than symbolic. Tharmas repeats his proposal, offering to restore Enitharmon if it is accepted. The Spectre of Los is then revealed as the Spectre of Urthona, and these symbols, together with Los, are, for a time, inextricably confused. But as Blake states the matter, fallen Urthona declares himself to be the victim of Urizen's attempt on Man, as described in Night I, ll 210-225. Tharmas recognizes him as his former fellow in Eternity, and gives back Enitharmon, proposing that the Spectre shall assist Los to bind Urizen, lest he rise again to destroy (ll 111-128). Tharmas now proclaims himself god over all, but still laments the loss of the age of innocence and bliss in the world of Eternity. He then departs to his proper place in the west, leaving Los to the binding of Urizen (ll 165-245), the description of which is transferred almost verbatim from *B U*, chap iv a. One important change is made. Los 'fixes' the changes of Urizen in obedience to Tharmas's command. The explanation of this is possibly to be sought in the emphatic repetition (ll 39 and 41) of the title given to Tharmas, 'father of worms and clay', the most elementary forms of existence in Blake's view (cp *Thel*, iii). The hunting of Urizen unto the human form would seem, therefore, to stress Blake's low valuation, at this stage in his writings, of the 'worm of sixty winters' (*J* 34. 57), its brain and senses.

The succeeding passage (ll 246-278) is an interpolation in the manner of the later writings, dealing with the promise of regeneration through the Divine Vision. It is not, however, interwoven with the substance of the Night. The concluding passage (ll 279-294) describes the infection of Los by the evil of his environment.

VALA

Night the Fourth

[1] But Tharmas rode on the dark Abyss; the voice of Tharmas
roll'd

Over the heaving deluge; he saw Los & Enitharmon emerge
In strength & brightness from the Abyss; his bowels yearn'd
over them.

They rose in strength above the heaving deluge in mighty
scorn,

Red as the Sun in the hot morning of the bloody day. 5
Tharmas beheld them; his bowels yearn'd over them.

And he said: 'Wherefore do I feel such love & pity?

Ah Enion! Ah Enion! Ah, lovely lovely Enion!

How is this? All my hope is gone, for ever fled!

Like a famish'd Eagle, Eyeless, raging in the vast expanse, 10

Incessant tears are now my food, incessant rage & tears;

Deathless for ever now I wander, seeking oblivion

In torrents of despair in vain; for if I plunge beneath,

Stifling I live If dash'd in pieces from a rocky height,

I reunite in endless torment: would I had never risen 15

From death's cold sleep beneath the bottom of the raging
Ocean!

And cannot those who once have lov'd, ever forget their Love?

Are love & rage the same passion? they are the same in me.

Are those who love like those who died, risen again from death,

Immortal in immortal torment, never to be deliver'd? 20

Is it not possible that one risen again from Death

Can die? When dark despair comes over, can I not

Flow down into the sea & slumber in oblivion? Ah Enion!

[2] Deform'd I see these lineaments of ungratified Desire.

7-10 fled] *an addition over erasure*

9 for ever fled] Enion for ever fled *1st rdg*

16 beneath] upon *1st rdg del*

24 Cp Ross. MS xxv (Clar. Press, p. 173):

Abstinence sows sand all over

The ruddy limbs & flaming hair,

But Desire Gratified

Plants fruits of life & beauty there

and 'Several Questions Answered', 4:

What is it men in women do desire?

The lineaments of Gratified Desire.

What is it women do in men require?

The lineaments of Gratified Desire.

The Four Zoas

The all powerful curse of an honest man be upon Urizen &
Luvah! 25

But thou, My Son, Glorious in brightness, comforter of
Tharmas,

Go forth! Rebuild this Universe beneath my indignant
power,

A Universe of Death & Decay. Let Enitharmon's hands

Weave soft delusive forms of Man above my wat'ry world.

Renew these ruin'd souls of Men thro' Earth, Sea, Air, & Fire,

To waste in endless corruption · renew those I will destroy. 31

Perhaps Enion may resume some little semblance,

To ease my pangs of heart & to restore some peace to Tharmas.'

Los answer'd in his furious pride, sparks issuing from his hair :

' Hitherto shalt thou come ; no further : hce thy proud
waves cease. 35

We have drunk up the Eternal Man by our unbounded power ;

Beware lest we also drink up thee, rough demon of the
waters

Our God is Urizen the King, King of the Heavenly hosts.

We have no other God but he, thou father of worms & clay ;

And he is fall'n into the Deep, rough Demon of the waters , 40

And Los remains God over all, weak father of worms & clay !

I know I was Urthona, keeper of the gates of heaven ,

But now I am all powerful Los, & Urthona is but my shadow.'

Doubting stood Tharmas in the solemn darkness ; his dim
Eyes

Swam in red tears · he rear'd his waves above the head of Los

In wrath ; but pitying, back withdrew with many a sigh. 46

Now he resolv'd to destroy Los ; & now his tears flow'd down.

In scorn stood Los : red sparks of blighting from his furious
head

Flew over the waves of Tharmas . pitying, Tharmas stay'd
his Waves.

28-29 The obscurity of Tharmas as a symbol makes it difficult to assign any clear meaning to Enitharmon's weaving at this point. Since it is desired that she should produce ' soft delusive forms ', it would seem that the weaving has reference to the creation of forms of mundane illusion · see Index, *Weaving*, § I

30 Cp B U viii, l 16 note

42 This line is repeated, J 82 79 See Index, *Los*, Note I Apparently in l 43 Los speaks as one in error, Urthona being the true and Los the perverted form of spiritual activity. This is clearly stated in the closing lines of F Z ix 847-853 cp F Z vii 353-356

44 solemn] dismal *rst rdg del.*

Night IV

For Enitharmon shriek'd amain, crying: 'O! my sweet
world,⁵⁰
Built by the Architect divine whose love to Los & Enitharmon,
Thou, rash abhorred Demon, in thy fury hast o'erthrown!

[3] 'What Sovereign Architect', said Tharmas, 'dare my will
controll?

For if I will, I urge these waters. If I will, they sleep
In peace beneath my awful frown: my will shall be my Law.

So saying, in a Wave he rap'd bright Enitharmon far⁵⁶
Apart from Los, but cover'd her with softest brooding carc
On a broad wave in the warm west, balmng her bleeding
wound.

O! how Los howl'd at the rending asunder! all the fibres rent,
Where Enitharmon join'd to his left side, in griding pain! 60
He, falling on the rocks, bellow'd his Dolor, till the blood
Stanch'd; then in ululation wail'd his woes upon the wind.

And Tharmas call'd to the Dark Spectre who upon the shores
With dislocated Limbs had fall'n. The Spectre rose in pain,
A Shadow blue, obscure & dismal, like a statue of lead 65
Bent by its fall from a high tower, the dolorous shadow rose

'Go forth!' said Tharmas, 'works of joy are thine: obey &
live!

So shall the spungy marrow issuing from thy splinter'd bones
Bonify; & thou shalt have rest when this thy labour is done
Go forth! bear Enitharmon back to the Eternal Prophet 70
Build her a bower in the midst of all my dashing waves.
Make first a resting place for Los & Enitharmon; then
Thou shalt have rest If thou refusest, dash'd abroad on all
My waves, thy limbs shall separate in stench & rotting, & thou
Become a prey to all my Demons of despair & hope' 75

50-51 Cp F Z II 232-494 Enitharmon appears here to speak as
Space and of Los as Time in the Urizenic world

60 griding] dismal *rst rdg del*

63 The Spectre is Los divided from Enitharmon (ll 60-61), or the
Spectre of Urthona (l 76), the symbols being inextricably confused. The
significance of the change in Los is, however, indicated in ll 80-82, which
seem to show that the spiritual energy of the Eternal Prophet, which
properly is creative, becomes merely destructive when divorced from
vision, that is, in the fallen state. See below, ll. 201-207

71 Inability to interpret adequately the Tharmas myth make it im-
possible to suggest an explanation of the interest of Tharmas in Enithar-
mon. His command for the building of a 'bower' or world for Los and
Enitharmon may be compared with Urizen's charge 'to the Bands of
Heaven': cp F Z II 232 *note*. Tharmas's purpose is apparently opposed
to the re-establishment of the former state of Man see below, ll 129-136.

The Four Zoas

The Spectre of Urthona, seeing Enitharmon, writh'd
His cloudy form in jealous fear; & muttering thunders hoarse
And casting round thick glooms, thus utter'd his fierce pangs
of heart :

'Tharmas, I know thee · how are we alter'd, our beauty
decay'd !

But still I know thee, tho' in this horrible ruin whelm'd. 80
Thou, once the mildest son of heaven, art now become a Rage,
A terror to all living things. Think not that I am ignorant
That thou art risen from the dead; or that, my power forgot,

[4] I slumber here in weak repose. I well remember the Day,
The day of terror & abhorrence, 85

When fleeing from the battle, thou, fleeing like the raven
Of dawn, outstretching an expanse where ne'er expanse had
been,

Drew'st all the Sons of Beulah into thy dread vortex, following
Thy Eddying spirit down the hills of Beulah. All my sons
Stood round me at the anvil, where new heated, the wedge
Of iron glow'd furious, prepar'd for spades & mattocks. 91
Hearing the symphonies of war loud sounding, All my sons
Fled from my side. then pangs smote me unknown before.

I saw

My loins begin to break forth into veiny pipes & writhe
Before me in the wind: englobing, trembling with strong
vibrations, 95

The bloody mass began to animate I, bending over,
Wept bitter tears incessant, still beholding how the piteous
form

Dividing & dividing from my loins, a weak & piteous
Soft cloud of snow, a female pale & weak I soft embrac'd
My counter part, & call'd it Love I nam'd her Enitharmon
But found myself & her together issuing down the tide 101
Which now our rivers were become, delving thro' caverns huge
Of goary blood, strugg[ling] to be deliver'd from our bonds
She strove in vain · not so Urthona strove, for breaking forth,
A Shadow blue, obscure & dismal, from the breathing Nostrils

76 seeing] answer'd *rst vdg del*

85 abhorrence] abhorrence eternal *rst vdg* Cp F Z 1 165-238

87 dread] great *rst vdg del* The 'sons of Beulah' appear to be equivalent to Eternals, the symbolic use of the term Beulah being apparently of later date than this 'Night' Similarly Vortex would seem to be merely a descriptive term and not symbolic as in F Z vi 184

93-100 Cp B U, chap v 33-69, for a similar account of the separation of the female from the male See Index, Sex.

94 My . writhe] *written over erasure*

Night IV

Of Enion, I issued into the air, divided from Enitharmon. 106
I howl'd in sorrow. I beheld thee rotting upon the Rocks ;
I pitying hover'd over thee, I protected thy ghastly corse
From Vultures of the deep ; then wherefore should'st thou rage
Against me who thee guarded in the night of death from
harm ? ' 110

Tharmas replied : ' Art thou Urthona, My friend, my old
companion,
With whom I liv'd in happiness before that deadly night
When Urizen gave the horses of Light into the hands of
Luvah ?

Thou knowest not what Tharmas knows. O ! I could tell
thee tales

That would enrage thee as it has Enragèd me, even 115
From Death, in wrath & fury. But now come ! bear back
Thy lovèd Enitharmon, For thou hast her here before thine
Eyes.

- [5] But my sweet Enion is vanish'd, & I never more
Shall see her, unless thou, O Shadow, wilt protect this Son
Of Enion, & him assist to bind the fallen King, 120
Lest he should rise again from death in all his dreary furor.
Bind him ! take Enitharmon for thy sweet reward ; while I
In vain am driven on false hope—hope, sister of Despair !'

Groaning the terror rose, & drove his solid rocks before
Upon the tide ; till underneath the feet of Los a World 125
Dark, dreadful, rose , & Enitharmon lay at Los's feet.
The dolorous shadow joy'd · weak hope appear'd around his
head.

Tharmas before Los stood ; & thus the Voice of Tharmas
roll'd :

' Now all comes into the power of Tharmas Urizen is fall'n
And Luvah hidden in the Elemental forms of Life & Death. 130
Urthona is My Son. O Los, thou art Urthona, & Tharmas
Is God. The Eternal Man is seal'd, never to be deliver'd.
I roll my floods over his body, my billows & waves pass over
him ;

The sea encompasses him, & monsters of the deep are his
companions ;

119 The ' Son of Enion ' is Los The relationship between Urthona, his
Spectre, and Los at this point is still obscure The terror (l 124) is apparently
this same Spectre of Urthona The ' fallen King ' (l 120) is Urizen
121 dreary] dismal 1st rdg del furor] dubious rdg. ? power.

The Four Zoas

Dreamer of furious oceans, cold sleeper of weeds & shells !
Thy Eternal form shall never renew ; my uncertain prevails
against thee. 136

Yet tho' I rage, God over all, A portion of my Life,
That in Eternal fields in comfort wander'd with my flocks
At noon, & laid her head upon my wearied bosom at night,
She is divided She is vanish'd, even like Luvah & Vala. 140
O ! why did foul ambition sieze thee, Urizen, Prince of Light ;
And thee, O Luvah, prince of Love, till Tharmas was divided ?
And I, what can I now behold but an Eternal Death
Before my Eyes, & an Eternal weary work, to strive
Against the monstrous forms that breed among my silent
waves ? 145

Is this to be A God ? Far rather would I be a Man,
To know sweet Science & to do with simple companions,
Sitting beneath a tent, & viewing Sheepfolds & soft pastures
Take thou the hammer of Urthona rebuild these furnaces.
Dost thou refuse ? mind I the sparks that issue from thy hair ?
[6] I will compell thee to rebuild by these my furious waves 151
Death choose or life ! thou strugglest in my waters, now
choose life,
And all the Elements shall serve thee to their soothing
flutes ;
Their sweet inspriting lyrics thy labours shall administer,
And they to thee ; only remit not, faint not thou, my Son ! 155
Now thou dost know what 'tis to strive against the God of
waters '

So saying, Tharmas, on his furious chariots of the Deep
Departed far into the Unknown, & left a wondrous void
Round Los. Afar his waters bore on all sides round with noise
Of wheels & horses' hoofs & Trumpets, Horns & Clarions. 160

135 The Dreamer is the Eternal Man, the ideal form of being, whom Tharmas purposes to destroy

137 The portion of Tharmas's Life is Emion

147 The content of Science in this passage cannot be defined Elsewhere (cp *F Z* vii a 162 seq) the shepherd and the husbandman stand for the visionary life, with its 'simple rules' as contrasted with the complex and destructive machinery of Natural Religion, that brings 'sorrowful drudging', 'ignorance', and 'a scanty pittance of bread' to its victims In writing this passage Blake may have remembered the King's speech in 3 *Henry VI*, ii v 19-54

153-156 In the later books 'the Fairy hands of the Four Elements', though of themselves incapable of right action, labour beneath Los's control in the work of regeneration (*M* 27 60 and *passim*) Here their purpose is entirely to delude man

158-245 These lines repeat the account of Los's labours in the Void and

Night IV

Terrified, Los beheld the ruins of Urizen beneath,
A horrible Chaos to his eyes, a formless unmeasurable Death,
Whirling up broken rocks on high into the dismal air,
And fluctuating all beneath in Eddies of molten fluid

Then Los with terrible hands siez'd on the Ruin'd Furnaces
Of Urizen, Enormous work; he buildded them anew, 166
Labour of Ages in the Darkness & the war of Tharmas
And Los form'd Anvils of Iron petrifie; for his blows
Petrify with incessant beating many a rock, many a planet.

But Urizen slept in a ston[1]ed stupor in the nether Abyss;
A dreamful horrible state, in tossings on his icy bed 171
Freezing to Solid all beneath, his grey oblivious form,
Stretch'd over the immense, heaves in strong shudders—silent
his voice—

In brooding contemplation stretching out from North to
South

In mighty power Round him Los roll'd furious 175
His thunderous wheels from furnace to furnace, tending
diligent

The contemplative terror, frighten'd in his scornful sphere,
Frighten'd with cold infectious madness; in his hand the
thundering

Hammer of Urthona, forming under his heavy hand the hours,
[7] The days & years in chains of iron round the limbs of Urizen,
Link'd hour to hour & day to night & night to day & year 181
to year,

In periods of pulsative furor. mills he form'd, & works
Of many wheels resistless in the power of dark Urthona.

But Enitharmon, wrap'd in clouds, wail'd loud: for as Los
beat

The anvils of Urthona, link by link the chains of sorrow, 185
Warping upon the winds & whirling round in the dark deep,
Lash'd on the limbs of Enitharmon, & the sulphur fires,
Belch'd from the furnaces, wreath'd round her. Chain'd in
ceaseless fire

of Urizen's 'stony stupor' and subsequent 'binding', first told in the
Books of *Urizen* and *Los*. According to the present myth, Los works in
obedience to the command of Tharmas, the 'father of worms and clay'
(ll 39 and 41 above). The 'fixing' of Urizen's changes would therefore
seem here to be allegorically a low valuing of the human form, senses and
intellect. What more is implied is matter of conjecture merely.

175-183 Cp B U, chap IV (a), ll 15-18

185 The 'chains of sorrow' have clear reference to the enslavement of
man by the illusions of his mundane environment. See below, l 203

The Four Zoas

The lovely female howl'd, & Urizen beneath deep groan'd
Deadly between the hammer's beating, grateful to the Ears
Of Los. Absorb'd in dire revenge, he drank with joy the
cries 191

Of Enitharmon & the groans of Urizen—fuel for his wrath
And for his pity, secret feeding on thoughts of cruelty.

The Spectre wept at his dire labours, when from Ladles huge
He pour'd the molten iron round the limbs of Enitharmon : 195
But when he pour'd it round the bones of Urizen, he laugh'd
Hollow upon the hollow wind, his Shadowy form obeying
The voice of Los ; compell'd, he labour'd round the Furnaces.

And thus began the binding of Urizen day & night in fear.
Circling round the dark Demon with howlings, dismay &
sharp blightings, 200
The Prophet of Eternity beat on his iron links & links of
brass ;
And as he beat round the hurtling Demon, terrified at the
Shapes

Enslav'd humanity put on, he became what he beheld.
Raging against Tharmas his God, & uttering
Ambiguous words blasphemous, fill'd with envy, firm
resolv'd 205

On hate Eternal, in his vast disdain he labour'd, beating
The Links of fate, link after link, an endless chain of sorrows.

[8] The Eternal Mind, bounded, began to roll eddies of wrath,
ceaseless,

Round & round, & the sulphureous foam, surgeing thick,
Settled, a Lake bright & shining clear, White as the snow. 210

Forgetfulness, dumbness, necessity ! in chains of the mind
lock'd up,

In fetters of ice shrinking, disorganiz'd, rent from Eternity,
Los beat on his fetters, & heated his furnaces,
And pour'd iron sodor & sodor of brass.

Restless the immortal, inchain'd, heaving dolorous, 215
Anguish'd, unbearable, till a roof, shaggy, wild, inclos'd
In an orb his fountain of thought.

195 As the pouring of molten iron round the bones of Urizen is the process of limiting him to the condition of mortal life, so the like activity in the case of Enitharmon may be intended to refer to the limited human conception of Space, the emergence of which is the first consequence, according to this myth, of the constriction of the 'eternal mind'

203-207 See above, l 63 *note*

208-245 Cp B. U 1v (a). 19-89

213 heated] pour'd *rst vdg del*

Night IV

In a horrible dreamful slumber, like the linkèd chain
A vast spine writh'd in torment upon the wind,
Shooting pain'd ribs, like a bending Cavern ; 220
And bones of solidness froze over all his nerves of joy.
A first age passèd, a State of dismal woe.

From the Caverns of his jointed spine down sunk with fright
A red round globe, hot, burning, deep deep down into the
Abyss ;

Panting, Conglobing, trembling, shooting out ten thousand
branches 225

Around his solid bones ; & a second age passèd over.

In harrowing fear rolling, his nervous brain shot branches
On high into two little orbs, hiding in two little caves :
Hiding carefully from the wind, his eyes beheld the deep ;
And a third age passèd : a State of dismal woe. 230

The pangs of hope began : in heavy pain, striving, struggling,
Two Ears in close volutions from beneath his orbs of vision
Shot spiring out, & petrified as they grew. And a Fourth
Age passèd over, & a State of dismal woe.

In ghastly torment sick, hanging upon the wind, 235
Two nostrils bent down to the deeps.

[9] And a fifth age passèd, & a state of dismal woe

In ghastly torment sick, within his ribs bloated round
A craving hungry cavern. Thence arose his channel'd
Throat ; then, like a red flame, a tongue of hunger 240
And thirst appear'd and a sixth age passèd of dismal woe.

Enragèd & stifled with torment, he threw his right arm to
the north,

His left arm to the south, shooting out in anguish deep ;
And his feet stamp'd the nether abyss in trembling, howling
& dismay.

And a seventh age passèd over, & a state of dismal woe. 245

The Council of God, on high watching over the Body
Of Man, cloth'd in Luvah's robes of blood, saw & wept,

After l 227. ' Round the branches of his heart ' *del*

233 they grew] as they grew *rst rdg*

246-278 After l 245 Blake has the note ' The Council of God &c as below to Immensity, 31 lines ' This direction transfers to this place an added passage, ll 246-278, written beneath l 294, which originally concluded this Night, the partially deleted phrase ' The End of the Fourth Night ' being visible beneath the first two lines of the added passage

246-249 The phrase ' cloth'd in Luvah's robes of blood ' relates to the Council of God, the ' Universal Family ' who live as ' One Man, Jesus the Christ ' (J. 38. 16-22). See F. Z. II 105-106 and Index, *Jesus and Incarnation*, II. §. 1

The Four Zoas

De[s]cending over Beulah's mild moon cover'd regions.
 The daughters of Beulah saw the Divine Vision; they were
 comforted;
 And as a Double female form, loveliness & perfection of
 beauty, 250
 They bow'd the head & worshipp'd, & with mild voice spoke
 these words:

[10] ' Lord Saviour, if thou had'st been here, our brother had not
 died.

And now we know that whatsoever thou wilt ask of God
 He will give it thee: for we are weak women, & dare not lift
 Our eyes to the Divine pavilions: therefore in mercy thou
 Appearest cloth'd in Luvah's garments, that we may behold
 thee 256

And live Behold! Eternal Death is in Beulah. Behold!
 We perish & shall not be found, unless thou grant a place
 In which we may be hidden under the Shadow of wings.
 For if we, who are but for a time & who pass away in winter,
 Behold these wonders of Eternity, we shall consume ' 261

Such were the words of Beulah, of the Feminine Emanation.
 The Empyrean groan'd throughout. All Eden was darken'd.
 The Corse of Albion lay on the Rock; the Sea of Time & Space
 Beat round the Rock in mighty waves, & as a Polypus 265
 That vegetates beneath the Sea, the limbs of Man vegetated
 In monstrous forms of Death, a Human polypus of Death.

The Saviour mild & gentle bent over the corse of Death,
 Saying ' If Ye will Believe, Your brother shall rise again '
 And first he found the Limit of Opacity, & nam'd it Satan,
 In Albion's bosom for in every human bosom these limits
 stand. 271

And next he found the Limit of Contraction, & nam'd it Adam;
 While yet those beings were not born, nor knew of good or Evil.

250 In the later books the general significance of symbols compounded
 with ' double '—e g the ' Double Female ' who is Vala or Rahab—is evil.
 Here its association with the Daughters of Beulah would seem to indicate
 that it is used in the contrary and spiritual sense

254-261 See Index, *Beulah* The vision of Eternity is so tempered in
 ' Jesus in Luvah's robes of blood ', as to adapt it to the weakness of the
 Daughters of Beulah, who are of those who could not endure the full
 revelation cp M 30, ll 8-31

259-261 These lines are repeated in M 30 25-27

262-267 Such Death] *written over erasure*

264 Albion] Man *1st rdg del* The ' Sea of Time & Space ' is symbolically
 equivalent to the ' Atlantic Deep ' see Index, *Atlantic*

269 Saying again] *an addition*

270-272 See Index, *Expansion*, &c

271 In stand] *marginal addition in pencil.*

Night IV

Then wondrously the Starry Wheels felt the Divine hand.
Limit

Was put to Eternal Death. Los felt the Limit & saw 275
The Finger of God touch the Seventh furnace, in terror ;
And Los beheld the hand of God over his furnaces
Beneath the Deeps, in dismal Darkness beneath immensity.

[9] In terrors Los shrunk from his task , his great hammer
Fell from his hand , his fires hid their strong limbs in smoke.
For with noises ruinous, hurtlings & clashings & groans, 281
The immortal endur'd, tho' bound in a deadly sleep.
Pale terror siez'd the Eyes of Los as he beat round
The hurtling Demon. Terrified at the shapes
Enslav'd humanity put on, he became what he beheld ; 285
He became what he was doing , he was himself transform'd
Spasms siez'd his muscular fibres writhing to & fro , his
pallid lips
Unwilling mov'd as Urizen howl'd his loins wav'd like the
sea.

At Enitharmon's shrieks his knees each other smote, & then
he look'd

With stony Eyes on Urizen, & then swift writh'd his neck
Involuntary to the Couch where Enitharmon lay 291
The bones of Urizen hurtle on the wind, the bones of Los
Twinge, & his iron sinews bend like lead & fold
Into unusual forms, dancing & howling, stamping the Abyss.

End of the Fourth Night [Book *del.*]

274 Starry Wheels] Deep beneath *1st rdg del* The 'Starry Wheels' are generally assigned to the 'Spectre Sons of Albion' The symbol stresses the oppressive force of the empiricist and moralistic errors 'Natural Religion', the total of mundane delusions, is represented as such a wheel, and Jesus died because he strove

Against the current of this Wheel its Name

Is Caiaphas, the dark Preacher of Death,

Of Sin, of sorrow & of punishment (J 77, *poem*, 16-19)

278 Beneath immensity] written over 'The End of the Fourth Night', *del* After this line Blake notes 'In terrors &° to Abyss, as 31 lines above', referring to the change in the order of the passages noted above see l 246 note After l 286 is an obscure pencil note: 'Bring in here the Globe of Blood as in the B of Urizen' Since ll 279-282 practically repeat the opening stanza of B U, chap v, it may have been Blake's intention, which he never carried out, to introduce at this point the episodes of the Globe of Blood and the subsequent separation of Enitharmon, which occupy stanzas 7-12 of that chapter Above the pencilled drawing that occupies the bottom of this page is written 'Christ's Crucifix shall be made an excuse for Executing Criminal' It has no apparent place in the text.

281 with] in *1st rdg del*

NIGHT V

INTRODUCTORY NOTE

THE infection of error in Los and Enitharmon is described in its consequences; the Prophet and his Emanation shrink into fixed space; though still majestic and beautiful, they remain 'unexpansive'; the furnaces and bellows, symbols of creative activity, stand idle. The daylight wanes, the wheels of turning darkness arise, and winter holds the earth (ll 1-35). At this point, Orc is born. In a line that is almost certainly an addition, he is identified with Luvah, the King of Love, who, as Orc, is become the King of rage and death (l 42). This change in the concept of Orc presents some considerable difficulty (see Index, *Orc*), but the main point that comes out clearly is that the birth of the 'man-child' synchronizes with the nadir of suspended spirituality,¹ and with the awakening of the 'Demons of the deep', the ministers of empirical and moral law, who summon Vala, the latest manifestation of the 'feminine' illusion, from the womb of Enitharmon, or Space (ll 62-64. cp F Z III, ll 19-21). But though no longer the triumphant liberator of *America* and *Europe*, Orc is not wholly in bondage to error later (ll 114-142) he enjoys communion with the ideal world, and ultimately becomes the instrument of the overthrow of Urizen's 'religion' (cp F Z VII and IX).

The account of the binding of Orc (ll 79-112) is repeated from *The Book of Urizen*, chap. VII, with significant additions. Among these is Blake's ascription of Los's act to jealousy of the new force that threatens to supersede his power in the world of Enitharmon. Jealousy grows, obstructing the 'prophetic' activity of Los and ultimately imposing a partial restraint upon Orc. But the limitations of temporal existence, the Chain of Jealousy, apparently affect only physical acts for the spirit of Orc is still free. Flames of fire bring to it the virtues of the eternal world, spirits of life muster sustenance from the heavens of heavens, the thrilling joys of sense quell his rage, while his eyes 'the lights of his large soul', behold the secrets of infinite being (ll 114-142).

The binding of Orc, the jealous inhibition of energy, definitely reveals the extent of Los's default (cp ll 110-113), and later the inextricable intertwining of the Chain with the limbs of Orc symbolizes the power of mundane environment to pervert spiritual energy, so that not even Los's repentance can undo the work of his mistaken act (ll 143-172). The final triumph of error in mundane existence would seem to be the quickening of Vala within the heart of Enitharmon (ll 176-182).

Closed up in dens of death by Los (cp F Z IV, ll 165-245), Urizen feels the influence of Orc and Vala. In a passage (ll 189-241) hardly in keeping with the general character of the symbol, he repents his schism and declares his purpose of exploring his dens to discover the power that quickens them. The final words of the Night (ll 239-241) mark the synchronism of the appearance of Orc and Vala with the beginnings of regeneration.

¹ So in J 93 21-26, the denial of 'a conscience in Man, and the communion of Saints and Angels', and the rejection of Vision for what Blake calls 'Deism', is said to be 'that Signal of the Morning which was told us in the Beginning'.

VALA

Night the Fifth

INFECTED, Mad, he danc'd on his mountains high & dark as
heaven.

Now fix'd into one stedfast bulk, his features Stonify :
From his mouth curses, & from his eyes sparks of blighting.
Beside the anvil cold he danc'd with the hammer of Urthona
Terrific. Pale, Enitharmon, stretch'd on the dreary earth, 5
Felt her immortal limbs freeze, stiffening, pale, inflexible.
His feet shrink with'ring from the deep, shrinking & withering ;
And Enitharmon shrunk up, all their fibres with'ring beneath ;
As plants, wither'd by winter, leaves & stems & roots decaying,
Melt into thin air, while the seed, driv'n by the furious wind,
Rests on the distant Mountain's top So Los & Enitharmon,
Shrunk into fix'd space, stood trembling on a Rocky cliff ,
Yet mighty bulk & majesty & beauty remain'd, but un-
expansive.

As far as highest Zenith from the lowest Nadir, so far shrunk
Los from the furnaces, a Space immense ; & left the cold 15
Prince of Light bound in chains of intellect among the
furnaces.

But all the furnaces were out, & the bellows had ceast to
blow.

He stood trembling, & Enitharmon clung around his knees :
Their senses unexpansive in one stedfast bulk remain.

The night blew cold, & Enitharmon shriek'd on the dismal
wind : 20

[2] Her pale hands cling around her husband, & over her weak
head

Shadows of Eternal Death sit in the leaden air.

Night] Book 1st *rdg del* 5 dreary] dismal 1st *rdg del*

13 See Index, *Expansion*, and see below, l 19

15 Here the Furnaces represent the visionary activities proper to Los
in the supreme state of existence his shrinking from them expresses the
change to the state of error In ll. 16-17 Blake varies the image The
cold furnaces and idle bellows image the fallen state, the cessation of all
spiritual vitality, the world where Urizen lies bound The bonds are of
'intellect', i e they are the outcome of the limitation of Urizen to the
life of the senses and the rational mind 'Intellect' is more commonly
used in antithesis with 'Reason' and refers to the higher life of vision or
'Imagination'.

The Four Zoas

But the soft pipe, the flute, the viol, organ, harp & cymbal,
And the sweet sound of silver voices calm the weary couch
Of Enitharmon · but her groans drown the immortal harps.
Loud & more loud the living music floats upon the air ; 26
Faint & more faint the daylight wanes, the wheels of turning
darkness

Began in solemn revolutions. Earth, convuls'd with rending
pangs,

Rock'd to & fro, & <&> cried sore at the groans of Enitharmon.
Still the faint harps & silver voices calm the weary couch ; 30
But from the caves of deepest night ascending in clouds of
mist,

The winter spread his wide black wings across from pole to
pole ,

Grim frost beneath & terrible snow, link'd in a marriage chain,
Began a dismal dance. The winds around on pointed rocks
Settled like bats innumerable, ready to fly abroad. 35

The groans of Enitharmon shake the skies, the lab'ring Earth ;
Till from her heart rending his way, a terrible Child sprang
forth

In thunder, smoke & sullen flames & howlings & fury &
blood.

Soon as his burning Eyes were open'd on the Abyss,
The horrid trumpets of the deep bellow'd with bitter blasts.
The Enormous Demons woke & howl'd around the new born
king, 41

Crying ' Luvah, King of Love, thou art the King of rage
& death '

Urizen cast deep darkness round him Raging, Luvah pour'd
The spears of Urizen from Chariots round the Eternal tent
Discord began , then yells & cries shook the wide firmament.

23-30 Cp F Z II, ll 117 foll, for a similar description of elemental music
in connexion with Enitharmon and Los See also *Europe*, 13-23 Such
music would properly pertain to them, since as Time and Space they are
vaguely, in *The Four Zoas*, the regents of 'vegetative' or physical existence

37 The child is Orc It is only in added passages (e g ll 43-45) that
Blake identifies him with Luvah, a modification that apparently reflects
the change in Blake's attitude towards mere passion as a regenerative
influence, see Index, *Luvah*

41 new born] youthful 1st rdg del

42 Crying death] an addition

43-45 Urizen . firmament] written over erased passage The precise
significance of the spears of Urizen in the hands of Luvah (cp F Z
I 205-207) cannot be discerned It is clearly an instance of confusion
of functions to which the 'fall' is sometimes attributed (see F Z III 27-33
cp v 234-237 and the Satan-Palamabron myth, M, pp 5-11, and M,
Introduction)

45 then] & 1st rdg del

Night V

[3] 'Where is Sweet Vala, gloomy prophet? where the lovely
form 46

That drew the body of Man from heaven into this dark Abyss?
Soft tears & sighs, where are you? come forth! shout on
bloody fields!

Shew thy soul, Vala! shew thy bow & quiver of secret fires!

'Draw thy bow, Valan! from the depths of hell thy black bow
draw, 50

And twang the bow string to our howlings! let thine arrows
black

Sing in the Sky, as once they sang upon the hills of Light
When dark Urthona wept in torment of the secret pain!

'He wept & he divided, & he laid his gloomy head
Down on the Rock of Eternity, on darkness of the deep, 55
Torn by black storms & ceaseless torrents of consuming fire;
Within his breast his fiery sons chain'd down & fill'd with
cursings,

'And breathing terrible blood & vengeance, gnashing his
teeth with pain,

Let loose the Enormous Spirit on the darkness of the deep:
And his dark wife, that once fair crystal form, divinely clear,
Within his ribs producing serpents, whose souls are flames of
fire. 61

'But now the times return upon thee. Enitharmon's womb
Now holds thee, soon to issue forth Sound, Clarions of war!
Call Vala from her close recess in all her dark deceit,
Then rage on rage shall fierce redound out of her crystal
quiver.' 65

So sung the Demons round red Orc & round faint Enitharmon.
Sweat & blood stood on the limbs of Los in globes; his fiery
Eyelids

Faded. He rouz'd; he siez'd the wonder in his hands, & went
Shudd'ring & weeping thro' the Gloom & down into the deeps.

Enitharmon nurs'd her fiery child in the dark deeps, 70
Sitting in darkness: over her Los mourn'd in anguish fierce,
Cover'd with gloom. The fiery boy grew, fed by the milk
Of Enitharmon. Los around her builded pillars of iron

50 Valan] This form of 'Vala' is found in *The Four Zoas* below, l 179
and ix 373. A dubious instance occurs in F Z iv 140

56-57 60-61 These lines are repeated in J 40 39-42, 'his own' being
added before 'consuming' and 'Eon', i e 'Emanations' substituted
for 'wife'

62-63 Cp. F Z iii, ll 19-21, where Urizen foretells the birth of Vala

The Four Zoas

- [4] And brass & silver & gold, fourfold, in dark prophetic fear ;
 For now he fear'd Eternal Death & uttermost Extinction.
 He builded Golgonooza on the Lake of Udan Adan, 76
 Upon the Limit of Translucence ; then he builded Luban ;
 Tharmas laid the Foundations, & Los finish'd it in howling
 woe.

But when fourteen summers & winters had revolvèd over
 Their solemn habitation, Los beheld the ruddy boy 80
 Embracing his bright mother, & beheld malignant fires
 In his young eyes, discerning plain that Orc plotted his death.
 Grief rose upon his ruddy brows a tight'ning girdle grew
 Around his bosom like a bloody cord. In secret sobs
 He burst it but next morn another girdle succeeds 85
 Around his bosom. Every day he view'd the fiery youth
 With silent fear, & his immortal cheeks grew deadly pale ;
 Till many a morn & many a night pass'd over in dire woe,
 Forming a girdle in the day & bursting it at night
 The girdle was form'd by day, by night was burst in twain,
 Falling down on the rock, an iron chain, link by link lock'd.

Enitharmon beheld the bloody chain of nights & days
 Depending from the bosom of Los, & how with griding pain
 He went each morning to his labours with the spectre dark,
 Call'd it the chain of Jealousy Now Los began to speak 95
 His woes aloud to Enitharmon, since he could not hide
 His uncouth plague He seiz'd the boy in his immortal hands,
 While Enitharmon follow'd him, weeping in dismal woe,
 Up to the iron mountain's top ; & there the Jealous chain
 Fell from his bosom on the mountain The Spectre dark
 Held the fierce boy : Los nail'd him down, binding around
 his limbs 101
 The accursed chain O how bright Enitharmon howl'd &
 cried

Over her Son ! Obdurate, Los bound down her lovèd Joy.

- [5] The hammer of Urthona smote the rivets, in terror, of brass.
 Tenfold The Demon's rage flam'd tenfold forth, rending,
 Roaring, redounding, Loud, Loud, Louder & Louder, & fir'd

76-78 He woe] *an addition* For these symbols, that belong to the period of *Milton* and *Jerusalem*, see Index, *Los*, Note III, A, *Expansion*, and *Ulro*, Note III For Luban cp F Z vii, l 429 note

83-91 Cp B U, chap vii, ll 3-15

93 griding] *dismal 1st rdg del*

93-95 The Spectre is the Spectre of Urthona cp F Z vii, ll 215-230 and ll 265-306

95 Cp B U, chap vii, l 14, and Index, *Orc*, II, b

102 accursed] *dismal 1st rdg del*

103 lovèd] *perhaps love's*

Night V

The darkness, warring with the waves of Tharmas & Snows
of Urizen.

Crackling the flames went up with fury from the immortal
Demon.

Surrounded with flame the Demon grew, loud howling in his
fires.

Los folded Enitharmon in a cold white cloud in fear ; 110

Then led her down into the deeps & into his labyrinth,
Giving the Spectre sternest charge over the howling fiend,
Concenter'd into Love of Parent, Storgous Appetite, Craving.
His limbs, bound down, mock at his chains ; for over them
a flame

Of circling fire unceasing plays, to feed them with life & bring
The virtues of the Eternal worlds. Ten thousand thousand
spirits 116

Of life lament around the Demon, going forth & returning.
At his enormous call they flee into the heavens of heavens,
And back return with wine & food, or dive into the deeps
To bring the thrilling joys of sense to quell his ceaseless
rage. 120

His eyes, the lights of his large soul, contract or else expand.
Contracted they behold the secrets of the infinite mountains,
The veins of gold & silver & the hidden things of Vala,
Whatever grows from its pure bud or breathes a fragrant soul.
Expanded they behold the terrors of the Sun & Moon, 125
The Elemental Planets, & the orbs of eccentric fire.

His nostrils breathe a fiery flame, his locks are like the forests
Of wild beasts ; there the lion glares, the tyger & wolf howl
there,

And there the Eagle hides her young in cliffs & precipices.
His bosom is like starry heaven expanded ; all the stars 130

113 Concenter'd Craving] *an addition* The meaning of this line is obscure It may apply to Los or to his Spectre, since the two are practically identical in meaning at this point In that case it would seem that Blake is speaking in condemnation of the allegation of parental affection as a reason for restraint Compare the lines in the final section of *Tiriel* and *The Little Boy Lost* in the *Songs of Experience*, which in some respects presents a curiously close parallel to the present passage. There may be in it something of the notion of ' Love seeking for Dominion ' cp F Z 111 71 *note* The original of the word, *στροφή* (love of parents and children), appears in M 34 30 as the ' River Storge (which is Arnon) ' Here again the exact meaning is obscure, though its association with error is plain enough

114-142 This passage recalls the earlier concept of Orc in *America* The superiority of energy over the external restraints of law is expressed in the continual intercourse of the former with the visionary world of eternal wisdom and delight in spite of the restrictions of moral and other codes.

117 lament] *and rdg* , 1st *rdg* illegible

127 a] with 1st *rdg* del

The Four Zoas

Sing round ; there waves the harvest, & the vintage rejoices ;
the Springs

Flow into rivers of delight ; there the spontaneous flowers
Drink, laugh & sing, the grasshopper, the Emmet & the
Fly ;

The golden Moth builds there a house & spreads her silken
bed.

[6] His loins, inwove with silken fires, are like a furnace, fierce
As the strong Bull in summer time, when bees sing round the
heath, 136

Where the herds low after the shadow & after the water
spring ,

The num'rous flocks cover the mountain & slune along the
valley.

His knees are rocks of adamant & rubie & emerald.

Spirits of strength in Palaces rejoice in golden armour ; 140

Armèd with spear & shield they drink & rejoice over the slain
Such is the Demon, such his terror on the nether deep.

But when return'd to Golgonooza, Los & Enitharmon
Felt all the sorrow Parents feel They wept toward one
another,

And Los repented that he had chain'd Orc upon the moun-
tain, 145

And Enitharmon's tears prevail'd parental love return'd,
Tho' terrible his dread of that infernal chain They rose
At midnight, hasting to their much belovèd care.

Nine days they travel'd thro' the Gloom of Entuthon Beni-
thon

Los, taking Enitharmon by the hand, led her along 150

The dismal vales & up to the iron mountain's top, where Orc
Howl'd in the furious wind. He thought to give to Eni-
tharmon

Her son in tenfold joy, & to compensate for her tears
Even if his own death resulted · so much pity him pain'd.

But when they came to the dark rock & to the spectrous cave,
Lo ! the young limbs had stricken root into the rock, &
strong 156

140 strength in] strength rejoice 1st rdg del

156-170 This is a symbolical expression of the growth and ramification of the power of error, when once it is established a somewhat similar conception underlies the symbolic 'Tree of Moral Virtue', 'Albion's Tree', or the 'Polypus' in the later writings. It is noteworthy that the limbs of Orc grow into its fibres—as if even the spirit of energy were at length drawn into the service of its contrary, Law, by the influence of its mundane environment

Night V

Fibres had from the Chain of Jealousy inwove themselves
In a swift vegetation round the rock & round the Cave,
And over the immortal limbs of the terrible fiery boy.
In vain they strove now to unchain, In vain, with bitter
tears 160

To melt the chain of Jealousy: not Enitharmon's death,
Nor the Consummation of Los could ever melt the chain,
Nor unroot the infernal fibres from their rocky bed.
Nor all Urthona's strength, nor all the power of Luvah's Bulls,
Tho' they each morning drag the unwilling Sun out of the
deep, 165

Could uproot the infernal chain; for it had taken root
[7] Into the iron rock, & grew a chain beneath the Earth
Even to the Center, wrapping round the Center, & the limbs
Of Orc entering with fibres, became one with him, a living
Chain,
Sustained by the Demon's life. Despair & Terror & Woe &
Rage 170
Inwrap the Parents in cold clouds, as they bend howling over
The terrible boy, till fainting by his side the Parents fell

Not long they lay Urthona's spectre found herbs of the pit:
Rubbing their temples, he reviv'd them. All their lamenta-
tions

I write not here, but all their after life was lamentation 175

When satiated with grief they return'd back to Golgonooza,
Enitharmon, on the road of Dranthon, felt the inmost gate
Of her bright heart burst open, & again close with a deadly
pain.

Within her heart Valan began to reanimate in bursting sobs,
And when the Gate was open she beheld that dreary Deep
Where bright Ahania wept She also saw the infernal roots
Of the chain of Jealousy, & felt the rendings of fierce howling
Orc, 182

Rending the Caverns like a mighty wind pent in the Earth
Tho' wide apart as furthest north is from the furthest south,
Urizen trembled where he lay, to hear the howling terror.
The rocks shook; the Eternal bars, tugg'd to & fro, were
rifted. 186

164-165 Cp *Thel*, § 11, l 8

177 Dranthon, mentioned elsewhere only in a deleted line (F Z vii 452
note), cannot be explained

178 deadly] dismal 1st rdg del

180 dreary] dismal 1st rdg del.

The Four Zoas

Outstretch'd upon the stones of ice, the ruins of his throne,
Urizen shudd'ring heard: his trembling limbs shook the
strong caves.

The Woes of Urizen, shut up in the deep dens of Urthona:

' Ah! how shall Urizen the King submit to this dark man-
sion? 190

Ah! how is this? Once on the heights I stretch'd my throne
sublime.

The mountains of Urizen, once of silver, where the sons of
wisdom dwelt

And on whose tops the Virgins sang, are rocks of Desolation.

' My fountains, once the haunt of Swans, now breed the scaly
tortoise,

The houses of my harpers are become a haunt of crows, 195

The gardens of wisdom are become a field of horrid graves,
And on the bones I drop my tears, & water them in vain.

[8] ' Once how I walkèd from my palace in gardens of delight!
The sons of wisdom stood around, the harpers follow'd with
harps.

Nine virgins cloth'd in light compos'd the song to their
immortal voices, 200

And at my banquets of new wine my head was crown'd with
joy.

' Then in my ivory pavilions I slumber'd in the noon,
And walkèd in the silent night among sweet smelling flowers,
Till on my silver bed I slept, & sweet dreams round me
hover'd.

But now my land is darken'd & my wise men are departed.

' My songs are turnèd to cries of Lamentation 206
Heard on my Mountains, & deep sighs under my palace roofs;
Because the Steeds of Urizen, once swifter than the light,
Were kept back from my Lord & from his chariot of mercies.

' O did I keep the horses of the day in silver pastures? 210
O I refus'd the lord of day the horses of his prince!
O did I close my treasures with roofs of solid stone,
And darken all my Palace walls with envyings & hate!

189 See above, ll 15-17, and cp S Lib § 16 Urizen's speech (ll 190-241) does not appear to be in harmony with the normal significance of the symbol

202 slumber'd in] slumber'd with 1st rdg 206 to] into 1st rdg del.

Night V

' O Fool, to think that I could hide from his all piercing eyes
The gold & silver & costly stones, his holy workmanship ! 215
O Fool, could I forget the light that fill'd my bright spheres
Was a reflection of his face who call'd me from the deep !

' I well remember, for I heard the mild & holy voice
Saying. " O light ! spring up & shine ! " & I sprang up from
the Deep.

He gave to me a silver scepter & crown'd me with a golden
crown, 220
& said " Go forth & guide my Son who wanders on the ocean ! "

' I went not forth : I hid myself in black clouds of my
wrath.

I call'd the stars around my feet in the night of councils
dark ,

The stars threw down their spears & fled naked away.

We fell : I siez'd thee, dark Urthona. In my left hand,
falling, 225

' I siez'd thee, beauteous Luvah ; thou art faded like a
flower,

And like a lilly thy wife Vala wither'd by winds

When thou didst bear the golden cup at the immortal tables,
Thy children smote their fiery wings, crown'd with the gold
of heaven.

[9] ' Thy pure feet step'd on the steps divine, too pure for other
feet, 230

And thy fair locks shadow'd thine eyes from the divine
effulgence

Then thou didst keep with Strong Urthona the living gates
of heaven ;

But now thou art bow'd down with him, even to the gates
of hell,

' Because thou gavest Urizen the wine of the Almighty
For Steeds of Light, that they might run in thy golden chariot
of pride. 235

I gave to thee the Steeds I pour'd the stolen wine,
And drunken with the immortal draught fell from my throne
sublime.

218 The ' mild and holy voice ' would seem to be the voice of ' the
Eternal One ', the Eternal Man, but the ' Son ' (l 221) cannot be identified

221 & said] Saying 1st rdg del

227 thy] is thy 1st rdg

234-237 See Index, Luvah, II

The Four Zoas

' I will arise, Explore these dens, & find that deep pulsation
That shakes my caverns with strong shudders: perhaps this
is the night
Of Prophecy, & Luvah hath burst his way from Enitharmon.
When Thought is clos'd in Caves, Then love shall shew its
root in deepest Hell ' 241

End of the Fifth Night [Book *del.*]

239-240 The 'night of Prophecy' would seem to be 'the night foretold', the time immediately preceding the dawn of regeneration cp F Z III, ll 13-22

241 This idea that at a certain point in man's spiritual decline a providential purpose manifests itself, is common in Blake's later writings. Cp F Z VIII, ll 1-4 J, 73, ll 22-27 and see Index, *Expansion*, &c 'Thought clos'd in Caves' apparently interprets the fallen Urizen.

NIGHT VI

INTRODUCTORY NOTE

NIGHT VI elaborates the eighth chapter of *The Book of Urizen* without adding anything of interest. Blake depicts, in the allegory of Urizen's journey to the northern world of Urthona, the efforts of the unilluminated mind to attain truth. The long accounts of horrors he encounters represent, in general, Blake's vision of the misery and cruelty inseparable from the 'philosophy of five senses', and from the moralities that are its results. It is impossible, perhaps unnecessary to try to assign a definite meaning to each occasion of horror. The repetitions and restatements probably aim at achieving an effect by the accumulation of impressions. The only effect achieved, however, is one of monotony, for the details are very little varied and emphasis is ignored. The opening passage (ll 1-46), strongly reminiscent of *Tiriel*, deals with Urizen's encounter with the obscure personages, his daughters, who appear elsewhere only in F Z VII and IX. Then he meets Tharmas, who in despair proposes that Urizen shall withhold light from him, while he withholds food from Urizen, that by extinction both may obtain release from their sufferings (l 71). Urizen, unheeding, pursues his way through the forms of enormity that crowd the world of death, bearing with him his books of iron and brass, the repositories of his perverted wisdom (l 85). Himself the cause of the universal desolation, he cannot release his children from it, for he is subject to some undefined power (cp l 142 and note). So he passes through his own world, through the southern world of Los and Orc, into the eastern Void. Here he experiences cycles of death and resurrection (ll 143-225), described symbolically in a passage which is noted here because it is connected with the only certain references in this book to an ulterior providential purpose that are not in added passages (ll 154-163, and 279-281). He traverses the void by creating a bridge of 'Vortices' or 'Scuences' (l 184), apparently systems of error. At length, wearied by the confusion, he builds another world 'better suited to obey his will' (ll 228-229). So he gains a new dominion over his creatures, weaving round them his 'Web of Religion', till their senses grow weaker and narrower, a form of statement apparently intended to stress the view that a false philosophy most effectually entangles the souls of mortals when it is woven with terms of religion. Ultimately 'by Providence Divine conducted' (l 280) he arrives at the northern world where the Spectre of Urthona, Orc, and Tharmas bar his way.

VALA

Night the Sixth

So Urizen arose, & leaning on his Spear explor'd his dens.
He threw his flight thro' the dark air to where a river flow'd,
And taking off his silver helmet, fill'd it & drank.
But when unsatiated his thirst he assay'd to gather more,
Lo! three terrific women at the verge of the bright flood, 5
Who would not suffer him to approach, but drove him back
with storms.

Urizen knew them not, & thus address'd the spirits of darkness :

' Who art thou, Eldest Woman, sitting in thy clouds ?
What is that name written on thy forehead ? what art thou,
And wherefore dost thou pour this water forth in sighs &
care ? ' 10

She answer'd not, but fill'd her Urn & pour'd it forth abroad.

' Answerest thou not ? ' said Urizen. ' Then thou maist answer
me,
Thou terrible woman clad in blue, whose strong attractive
power
Draws all into a fountain at the rock of thy attraction.
With frowning brow thou sittest, mistress of these mighty
waters.' 15

She answer'd not, but stretch'd her arms & threw her limbs
abroad

' Or wilt thou answer, youngest Woman, clad in shining
green ?
With labour & care thou dost divide the current into four.
Queen of these dreadful rivers, speak & let me hear thy voice ! '

They rear'd up a wall of rocks, and Urizen rais'd his spear.

[2] They gave a scream ; they knew their father ; Urizen knew
his daughters. 21

5 These three daughters of Urizen reappear, F Z vii, ll 92-110, viii.
70-76, and ix 200-202 and 331-332. Their symbolic significance is
obscure

18 current] river 1st *rdg del*

20 They . . . spear] ' And [Then *del*] Urizen rais'd his spear [but *del*.]
they rear'd up a wall of rocks' 1st *rdg* The numerals ' 2 ' and ' 1 ' over
' Then ' and ' they ' respectively indicate the transposition.

Night VI

They shrunk into their channels—dry the rocky strand beneath his feet—

Hiding themselves in rocky forms from the Eyes of Urizen.

Then Urizen wept, & thus his lamentation pourèd forth :

' O horrible, O dreadful state ! those whom I loved best, 25
On whom I pour'd the beauties of my light, adorning them
With jewels & precious ornament labour'd with art divine,
Vests of the radiant colours of heaven & crowns of golden fire !
I gave sweet lillies to their breasts & roses to their hair ;
I taught them songs of sweet delight ; I gave their tender
 voices 30

Into the blue expanse, & I invented with laborious art
Sweet instruments of sound. In pride encompassing my knees,
They pour'd their radiance above all. The daughters of Luvah
Envi'd

At their exceeding brightness, & the sons of eternity sent them gifts.

Now will I pour my fury on them & I will reverse 35
The precious benediction for their colours of loveliness

I will give blackness ; for jewels, hoary frost , for ornament,
deformity :

For crowns, wreath'd Serpents ; for sweet odors, stinking
corruptibility ;

For voices of delight, hoarse croakings inarticulate thro' frost.

For labour'd fatherly care & sweet instruction I will give 40

Chains of dark ignorance & cords of twisted self conceit,

And whips of stern repentance & food of stubborn obstinacy ;

That they may curse Tharmas their God & Los his adopted

son ;

That they may curse & worship the obscure demon of destruc-

tion;

That they may worship terrors & obey the violent. 45

Go forth, sons of my curse! Go forth, daughters of my
abhorrence!

Tharmas heard the deadly scream across his wat'ry world,

And Urizen's loud sounding voice lamenting on the wind.

And he came riding in his fury · froze to solid were his waves.

[3] Silent, in ridges he beheld them stand round Urizen, 50

A dreary waste of solid waters, for the King of Light

35-46 Cp *Tivrel*, § 5, *passim*. Urizen's cursing of his sons and daughters (cp B U, chap viii, ll 27-54) is Blake's criticism of the conception of a God who sets up an impossibly high standard and punishes failure to attain to it (cp F Z, ll 8r). 45 Cp V D, A. l 23.

The Four Zoas

Darken'd his brows with his cold helmet, & his gloomy spear
 Darken'd before him Silent on the ridgy waves he took
 His gloomy way; before him Tharmas fled, & flying fought,

Crying: 'What & who art thou, Cold Demon? art thou
 Urizen? 55

Art thou, like me, risen again from death, or art thou deathless?
 If thou art he, my desperate purpose hear & give me death;
 For death to me is better far than life—death, my desire,
 That I in vain in various paths have sought, but still I live
 The Body of Man is given to me, I seek in vain to destroy,
 For still it surges forth in fish & monsters of the deeps, 61
 And in these monstrous forms I Live in an Eternal woe.

And thou, O Urizen, art fall'n, never to be deliver'd!
 Withhold thy light from me for ever & I will withhold
 From thee thy food, so shall we cease to be & all our sorrows
 End, & the Eternal Man no more renew beneath our power.
 If thou refusest, in eternal flight thy beams in vain
 Shall pursue Tharmas, & in vain shalt crave for food I will
 Pour down my flight, thro' dark immensity Eternal falling.
 Thou shalt pursue me but in vain, till starv'd upon the void
 Thou hang'st, a dried skin, shrunk up, weak, wailing in the
 wind.' 71

So Tharmas spoke, but Urizen replied not On his way
 He took, high bending over hills & deserts, floods & horrible
 chasms

Infinite was his labour, without end his travel. he strove
 In vain, for hideous monsters of the deeps annoy'd him sore
 Scal'd & finn'd with iron & brass, they devour'd the path
 before him 76

Incessant was the conflict. On he bent his weary steps
 Making a path toward the dark world of Urthona he rose
 With pain upon the dreary mountains, & with pain descended,
 And saw their grizly fears, & his eyes sicken'd at the sight.
 The howlings, gnashings, groanings, shriekings, shudderings,
 sobbings, hurstings 81

Mingle together to create a world for Los. In cruel delight
 [4] Los brooded on the darkness, nor saw Urizen with a Globe
 of fire

Lighting his dismal journey thro' the pathless world of death,

62 Live] lie *1st rdg del* 66 End] Cease *1st rdg del*
 73 bending] ? bounding 79 dreary] dismal *1st rdg del*
 82 The 'world' here mentioned may be that referred to in F Z iv
 ll 70-72 and ll 124-136 But the point is quite uncertain.
 83-86 Los. joy] *an addition*

Night VI

Writing in bitter tears & groans in books of iron & brass 85
The enormous wonders of the Abysses, once his brightest joy.
For Urizen beheld the terrors of the Abyss, wandering among
The ruin'd spirits, once his children & the children of Luvah,
Scar'd at the sound of their own sigh that seems to shake the
immense.

They wander Moping ; in their heart a Sun, a dreary moon ;
A Universe of fiery constellations in their brain ; 91
An earth of wintry woe beneath their feet, & round their loins
Waters or winds or clouds or brooding lightnings & pestilential
plagues

Beyond the bounds of their own self their senses cannot
penetrate.

As the tree knows not what is outside of its leaves & bark, 95
And yet it drinks the summer joy & fears the winter sorrow ;
So in the regions of the grave none knows his dark compeer,
Tho' he partakes of his dire woes & mutual returns the pang,
The throb, the dolor, the convulsion, in soul sickening woes.
The horrid shapes and sights of torment in burning dungeons
& in 100

Fetters of red hot iron, some with crowns of serpents, & some
With monsters girding round their bosoms, some lying on
beds of sulphur

On racks & wheels, he beheld . women marching o'er burning
wastes

85 Cp B U 11 33 *note*

87-88 For Urizen Luvah] *marginal addition*

89-99 Scar'd woes] written over an erasure of thirteen lines In the
right margin is the following couplet, written in crayon

Till thou dost [*word illegible*] the distressed
Thou shalt never have peace within thy breast

For the fourth word of the first line Dr Sampson reads 'conquer'.
Messrs Ellis and Yeats print 'injure', adding the note 'After fruitless
efforts, we reluctantly leave the deciphering of the word that cannot be
injure to future editors' The present editors can only follow the example
of Messrs Ellis and Yeats

After l 99 three lines, of which the first and third are later than the
second, have been cancelled 'For' in l. 2 is a later addition

Not so clos'd up the Prince of Light, now darken'd, wand'ring among
For Urizen beheld the terrors of the Abyss wand'ring among
The Ruin'd Spirits, once his Children & the Children of Luvah

100-127 The horrid world] *bracketed in the left margin* Below the
bracket there remain two lines on the page On MS p. 5 ll 128-137
are lined round, the upper line being curved upward into the margins.
The bracketed passages (ll 100-127 and 128-137) are read consecutively,
followed by the two lines below the bracketed passage on p 4 and by the
four lines above the bracket on p 5

The Four Zoas

Of Sand, in bands of hundreds & of fifties & of thousands,
 stricken with
 Lightnings which blazèd after them upon their shoulders in
 their march, 105
 In successive volleys with loud thunders. Swift flew the King
 of Light
 Over the burning desarts. Then, the desarts pass'd, involv'd
 in clouds
 Of smoke, with myriads moping in the stifling vapours, Swift
 Flew the King, tho' flag'd his powers; labouring, till over
 rocks
 And Mountains, faint, weary, he wander'd where multitudes
 were shut 110
 Up in the solid mountains & in rocks which heavèd with
 their torments
 Then came he among fiery cities, & castles built of burning
 steel.
 Then he beheld the forms of tygers & of Lions, dishumaniz'd
 men.
 Many in serpents & in worms stretch'd out, enormous length,
 Over the sullen mould: & slimy tracks obstruct his way, 115
 Drawn out from deep to deep, woven by ribb'd
 And scaldèd monsters, or arm'd in iron shell or shell of brass
 Or gold, a glittering torment shining & hussing in eternal
 pain
 Some, columns of fire or of water, sometimes stretch'd out in
 heighth
 Sometimes in length, sometimes englobing, wandering in vain
 seeking for ease. 120
 His voice to them was but an inarticulate thunder, for their
 Ears
 Were heavy & dull, & their eyes & nostrils closèd up.
 Oft he stood by a howling victim, Questioning in words
 Soothing or Furious no one answer'd; every one wrap'd up
 In his own sorrow howl'd regardless of his words; nor voice

113 The phrase 'dishumaniz'd men' may perhaps be explained by reference to a subsequent passage where Blake describes the regeneration of the world.

All spirits deceas'd, let loose from reptile prisons, come in shoals:
 Wild furies from the tyger's brain & from the lion's eyes,
 And from the ox & ass come moping terrors (F. Z ix 234-236.)

So apparently does Blake turn the opinion of Pythagoras to his own purposes. Those who are dead to the visionary life appear in mundane existence under every variety of physical form. But 'all are Men in Eternity', and so the visionary sees them

119 heighth] length *1st rdg del* 120 length] breadth *1st rdg. del.*

Night VI

- Of sweet response could he obtain, tho' oft assay'd with tears.
He knew they were his Children, ruin'd in his ruin'd world.
[5] Oft would he stand & question a fierce scorpion glowing with
gold.
In vain; the terror heard not. then a lion he would Sieze
By the fierce mane, staying his howling course: in vain the
voice 130
Of Urizen, in vain the Eloquent tongue. A Rock, a Cloud,
a Mountain
Were not now Vocal as in Climes of happy Eternity,
Where the lamb replies to the infant voice, & the lion to the
man of years,
Giving them sweet instructions; Where the Cloud, the River
& the Field
Talk with the husbandman & shepherd. But these attack'd
him sore, 135
Siezing upon his feet, & rending the Sinews, that in Caves
He hid to recure his obstructed powers with rest & oblivion.
[4] Here he had time enough to repent of his rashly threaten'd
curse.
He saw them curs'd beyond his Curse his soul melted with fear.
[5] He could not take their fetters off, for they grew from the
soul; 140
Nor could he quench the fires, for they flam'd out from the
heart;
Nor could he calm the Elements, because himself was subject.
So he threw his flight in terror & pain & in repentant tears.
When he had pass'd these southern terrors, he approach'd the
East, 144
Void, pathless, beaten with iron sleet & eternal hail & rain.
No form was there, no living thing; & yet his way lay thro'
This dismal world. He stood awhile & look'd back o'er his
former
Terrific voyage, Hills & Vales of torment & despair,

127 He . . . world] *an addition.*

130 his] their *1st rdg del*

139 He . . . fear] *an addition in pencil.*

142 Scattered passages up and down *The Four Zoas* contain vague references to Urizen's subjection to some undefined power which may be Providence, Destiny, or possibly Orc (cp F. Z III, ll 14-19) Three passages, F Z VI 154-155, VI 173, and VI. 279-280, distinctly point to the existence of an external, benevolent power, 'The ever pitying one who seeth all things' (cp *Tisiel*, § 2 4), but the general tone of *The Four Zoas*, apart from added passages and the later-written portions, is distinctly necessitarian or deterministic

144-145 See Index, *Cardinal Points.*

145 iron] eternal *1st rdg del.* rain] snow *1st rdg del.*

The Four Zoas

Sighing & wiping a fresh tear . then turning round, he threw
 Himself into the dismal void, falling he fell & fell, 150
 Whirling in irresistible revolutions, down & down
 In the horrid bottomless vacuity, falling, falling, falling
 Into the Eastern vacuity, the empty world of Luvah.
 The ever pitying one, who seeth all things, saw his fall,
 And in the dark vacuity created a bosom of clay. 155
 When wearied, dead he fell, his limbs repos'd in the bosom
 of slime.

As the seed falls from the sower's hand, so Urizen fell, &
 death

Shut up his powers in oblivion then as the seed shoots forth
 In pain & sorrow, So the slimy bed his limbs renew'd.
 At first an infant weakness periods pass'd, he gather'd
 strength, 160

But still in solitude he sat ; then rising, threw his flight
 Onward, tho' falling thro' the waste of night & ending in
 death

And in another resurrection to sorrow & weary travel.
 But still his books he bore in his strong hands, & his iron pen:
 For when he died they lay beside his grave, & when he rose
 He siez'd them with a gloomy smile, for wrap'd in his death
 clothes 166

He hid them when he slept in death. When he reviv'd, the
 clothes

Were rotted by the winds ; the books remain'd still uncon-
 sum'd,

Still to be written & interleav'd with brass & iron & gold
 Time after time for such a journey none but iron pens 170
 Can write, And adamant leaves receive, nor can the man
 who goes

- [6] The journey obstinate refuse to write time after time.
 Endless had been his travel, but the Divine hand him led.
 For infinite the distance & obscur'd by Combustions dire,
 By rocky masses frowning in the abysses, revolving erratic
 Round Lakes of fire in the dark deep, the ruins of Urizen's
 world. 176

Oft would he sit in a dark rift & regulate his books,

153 Into Luvah] *an addition* 155 clay] *slime 1st vdg del*
 155-163 Cp F Z ix, ll 629-636, and vi ll 219-225
 164 Cp B U ii 33 *note* The death clothes (l 166), in which Urizen
 wraps his books and which are rotted away when he sleeps in death, would
 seem to represent the forms under which, at different periods, the Moral Law
 is presented to man Cp also M 44 11-15 and see Index, *Weaving*, § iii.
 166 gloomy] *dismal 1st vdg del*
 173-180 Endless . . remote] *written over erasure*

Night VI

Or sleep such sleep as spirits eternal, wearied in his dark
Tearful & sorrowful state ; then rise, look out, & ponder
His dismal voyage, eyeing the next sphere tho' far remote ;
Then darting into the Abyss of night his venturous limbs 181
Thro' lightnings, thunders, earthquakes & concussions, fires
& floods,
Stemming his downward fall, labouring up against futurity,
Creating many a Vortex, fixing many a Science in the deep ,
And thence throwing his venturous limbs into the Vast un-
known, 185
Swift, swift, from Chaos to chaos, from void to void, a road
immense.

For when he came to where a Vortex ceas'd to operate,
Nor down nor up remain'd , then if he turn'd & look'd back
From whence he came, 'twas upward all ; & if he turn'd &
view'd
The unpass'd void, upward was stil his nightly wand'ring .
The midst between, an Equilibrium grey of air serene, 191
Where he might live in peace & where his life might meet
repose.

But Urizen said . ' Can I not leave this world of Cumbrous
wheels
Circle o'er Circle, nor on high attain a void
Where, self sustaining, I may view all things beneath my feet ?
Or sinking thro' these Elemental wonders, swift to fall, 196
I thought perhaps to find an End, a world beneath of voidness,
Whence I might travel round the outside of this dark con-
fusion
When I bend downward, bending my head downward into
the deep,
'Tis upward all, which way soever I my course begin 200
But when A Vortex form'd on high by labour & sorrow & care,
And weariness begins on all my limbs, then sleep revives
My wearied spirits . waking then, 'tis downward all, which
way

183 fall] *not legibly written* . ? fate

184 Vortex appears to signify a milieu of error, such as is usually associated with Urizen and the fallen man . It seems to correspond to the later symbol 'state' (see Index, *State*) except that it is no way connected with a regenerative purpose . In F Z. vii a, l. 123, it is identified with the Female, Vala, the symbol of 'Natural Religion' . In the present passage the 'Vortexes' represent the forms under which the false 'Science' of Urizen manifests itself at different times or to different individuals (cp F. Z viii 170-172)

The Four Zoas

So ever I my spirits turn ; no end I find of all.
 O what a world is here, unlike those climes of bliss 205
 Where my sons gather'd round my knees ! O thou poor ruin'd
 world !

Thou horrible ruin ! once like me thou wast all glorious ;
 And now like me, partaking desolate thy master's lot !
 Art thou, O ruin, the once glorious heaven ? are these thy
 rocks

Where joy sang on the trees, & pleasure sported on the rivers,
 [7] And laughter sat beneath the Oaks, & innocence sported
 round 211

Upon the green plains, & sweet friendship met in palaces ?
 And books & instruments of song & pictures of delight,
 Where are they ?—whelm'd beneath these ruins in horrible
 destruction.

And if, Eternal falling, I repose on the dark bosom 215
 Of winds & waters, or thence fall into a Void where air
 Is not, down falling thro' immensity, ever & ever,
 I lose my powers, weaken'd every revolution, till a death
 Shuts up my powers. Then a seed in the vast womb of
 darkness,

I dwell in dim oblivion : brooding over me the Enormous
 worlds 220

Reorganize me . shooting forth in bones & flesh & blood,
 I am regenerated to fall or rise at will, or to remain
 A labourer of ages, a dire discontent, a living woe,
 Wandering in vain. Here will I fix my foot & here rebuild :
 Here Mountains of Brass promise much riches in their dreadful
 bosoms.' 225

So he began to form of gold, silver & iron
 And brass, vast instruments to measure out the immense & fix
 The whole into another world better suited to obey

214 destruction] confusion *1st rdg del.*

222-224 It is not clear what Urizen's choice is, or precisely what is intended in his liberty to rise or fall or to remain a 'labourer of ages', a title which later is applied to Los as the agent of man's regeneration. In l. 222 'regenerated' has nothing of its later meaning.

225 Here bosoms] *an addition* bosoms] bowels *1st rdg del* The Mountains of Brass have apparently some connexion with Urizen's Book of Brass, the body of Moral Law. Cp J 4. 26 *note*.

226 So] So saying *1st rdg* iron] brass *1st rdg del*

This and the following lines are clearly reminiscent of *Paradise Lost*, vii, ll. 225 foll. It is impossible with certainty to relate this new world with the Mundane Shell created by Urizen (F Z ii, ll. 235-494). The latter seems to be a world guided by providence, the former a world of moral law represented after the manner of the Miltonic Hell. In ll. 250 foll. there is the suggestion that the new created world is entirely subjective.

Night VI

His will, where none should dare oppose his will, himself being
King

Of All; & all futurity be bound in his vast chain. 230

And the Sciences were fix'd & the Vortexes began to operate
On all the sons of men; & every human soul, terrified
At the turning wheels of heaven, shrunk away inward,
with'ring away;

Gaining a New Dominion over all his Sons & Daughters,
& over the Sons & Daughters of Luvah in the horrible Abyss.
For Urizen lamented over them in a selfish lamentation, 236
Till a white woof cover'd his cold limbs from head to feet.

Hair white as snow cover'd him in flaky locks terrific,
Overspreading his limbs. In pride he wander'd weeping,
Clothèd in aged venerableness, obstinately resolv'd, 240
Travelling thro' darkness; & wherever he travel'd a dire Web
Follow'd behind him, as the Web of a Spider, dusky & cold,
Shiv'ring across from Vortex to Vortex, drawn out from his
mantle of years,

A living Mantle adjoin'd to his life & growing from his Soul.
And the Web of Urizen stret[ch'd] direful, shiv'ring in clouds
And uttering such woes, such Cries, such thunderings; 246
The eyelids expansive as morning & the Ears
As a golden ascent winding round to the heavens of heavens,
Within the dark horrors of the Abysses, lion, or tyger, or
scorpion.

- [8] For every one open'd within into Eternity at will; 250
But they refus'd because their outward forms were in the
Abyss.

And the wing-like tent of the Universe, beautiful, surround-
ing all

Or drawn up or let down at the will of the immortal man,
Vibrated in such anguish, the eyelids quiver'd;

234-235 Gaining . Abyss] *an addition*

236-244 Compare with these lines the corresponding description of the
'Net of Religion' and its association with false 'Pity', 'a selfish lamenta-
tion', B U, chap viii, ll 32-54

244 A living . . . Soul] *an addition.* 246 Cries] *burstings 1st rdg.*

247-249 These lines have been found unintelligible in this context

250-251 This is perhaps the plainest statement of Blake's belief,
expressed in symbols in the added passage F. Z. 1. 133-137, that man may
enter at will into visionary communion with the world of Eternity. That
this power is not exercised is due to the predominance of the 'outward
form', later called the 'Spectre' (see Index, *Spectre*, and cp F. Z. 1. 250
note). The passage to l 257 is a short summary of the allegory of Urizen's
journey, marking the contrast between the perceptualist and visionary
notions of the Universe

254-257 Cp. B U, chap ix, ll. 1-23.

The Four Zoas

Weak & Weaker their expansive orbs began shrinking : 255
Pangs smote thro' the brain, & a universal shriek
Ran thro the Abysses, rending the web, torment on torment.

Thus Urizen in sorrows wandered many a dreary way,
Warring with monsters of the Deeps in his most miserable
pilgrimage,

Till his bright hair scatter'd in snows, his skin bark'd o'er
with wrinkles 260

Four Caverns rooting downwards their foundations, thrusting
forth

The metal, rock & stone in ever painful throes of vegetation
The Cave of Ore stood to the South, a furnace of dire flames
Quenchless unceasing. In the west the Cave of Urizen,

For Urizen fell as the Midday Sun falls down into the West.
North stood Urthona's stedfast throne, a World of Solid
darkness, 266

Shut up in stifling obstruction, rooted in dumb despair.
The East was Void. But Tharmas roll'd his billows in cease-
less eddies,

Void, pathless, beat with Snows eternal & iron hail & rain
All thro' the caverns of fire & air & Earth, Seeking 270
For Enion's limbs, nought finding but the black sea weed &
sick'ning slime,

Flying away from Urizen that he might not give him food,
Above, beneath, on all sides round in the vast deep of im-
mensity,

That he might starve the sons & daughters of Urizen on the
winds,

Making between horrible chasms into the vast unknown. 275
All these around the world of Los cast forth their monstrous
births.

But in Eternal times the Seat of Urizen is in the South,
Urthona in the North, Luvah in East, Tharmas in West

And now he came into the Abhorred world of Dark Urthona,
By Providence Divine conducted—not bent from his own will,
Lest Death Eternal should be the result ; for the Will cannot
be violated— 281

Into the doleful vales where no tree grew, nor river flow'd,
Nor man nor beast nor creeping thing, nor sun nor cloud
nor star.

Still he with his globe of fire immense in his venturous hand
Bore on thro' the Affrighted vales, ascending & descending,

Night VI

O'erwearied ; or in cumberous flight he ventur'd o'er dark
 rifts, 286
 Or down dark precipices, or climb'd with pain & labour high,
 Till he beheld the world of Los from the Peak'd rock of
 Urthona,
 And heard the howling of red Orc distincter & distincter.
 [9] Redoubling his immortal efforts, thro' the narrow vales 290
 With difficulty down descending, guided by his Ear
 And by his globe of fire, he went down the Vale of Urthona
 Between the enormous iron walls built by the Spectre dark
 Dark grew his globe, reddening with mists ; & full before his
 path,
 Striding across the narrow vale, the Shadow of Urthona, 295
 A Spectre Vast, appear'd, whose feet & legs, with iron
 scal'd,
 Stamp'd the hard rocks, expectant of the unknown wanderer
 Whom he had seen wand'ring his nether world when distant
 far,
 And watch'd his swift approach. Collected, dark, the Spectre
 stood. 299
 Beside him Tharmas stay'd his flight & stood in stern defiance,
 Communing with the Spectre who rejoic'd along the Vale.
 Round his loins a girdle glow'd with many colour'd fires,
 In his hand a knotted Club whose knots like mountains
 frown'd,
 Desert among the Stars, them withering with its ridges cold
 Black scales of iron arm the dread visage, iron spikes instead
 Of hair shoot from his orb'd scull, his glowing eyes 306
 Burn like two furnaces He call'd with Voice of Thunder
 Four wing'd heralds mount the furious blasts & blow their
 trumps,
 Gold, Silver, Brass, & iron clangors clamoring rend the shores.
 Like white clouds rising from the Vales, his fifty two armies
 From the four Cliffs of Urthona rise, glowing around the
 Spectre. 311

291 by] with 1st rdg del

300 Beside him] Beside his in MS

309 shores] deeps 1st rdg del

310 The four cliffs and the fifty-two armies would seem to signify the seasons and weeks of the year Los, hardly distinguishable from Urthona in many parts of *The Four Zoas*, is definitely identified with Time (see Index, Los) cp. B U, chap iv a, ll 17-18, where Los forges the links of hours, days, and years The curious point is that sons of Urizen lead Urthona's squadrons against their father In *The Book of Urizen* four of these sons are identified with the physical elements (cp B U, chap viii, l 16 note), and Los's connexion with the world of time and space would suggest that the explanation of the unusual alliance in the present passage is to be found in the earlier hint of a nature-myth

The Four Zoas

Four sons of Urizen the Squadrons of Urthona led in arms
Of gold & silver, brass & iron : he knew his mighty sons.

Then Urizen arose upon the wind, back many a mile
Retiring into his dire Web, scattering fleecy snows 315
As he ascended howling : loud the Web vibrated strong
From heaven to heaven, from globe to globe. In vast
excentric paths
Compulsive roll'd the Comets at his dread command the
dreary way,
Falling with wheel impetuous down among Urthona's vales,
And round red Orc, returning back to Urizen gorg'd with
blood. 320
Slow roll the massy Globes at his command, & slow o'erwheel
The dismal squadrons of Urthona, weaving the dire Web
In their progressions & preparing Urizen's path before him.

End of the Sixth Night

NIGHT VII

INTRODUCTORY NOTE

EVIDENCE has already been given in the Bibliographical Preface to *The Four Zoas* in support of the view that this Night was written to replace that printed in the Appendix as Night VII *a*. The account of Urizen's journey is here continued from Night VI. The Spectre of Urthona and Tharmas give way before the powers that weave the Web of Religion, and Urizen descends into the caves where Orc lies bound. Surrounded by forms of restricted or perverted activity, Urizen takes his seat upon a rock whence springs the Tree of Moral Virtue (ll 18-41). In the important section that follows, Blake develops his concept of the antagonism between the rebellious spirit of 'wrath' and 'fiery indignation' in Orc, and Urizen's forces of physical and moral restraint. For the latter, being the negation of all energy, would subdue to his own passivity the vehement spirit of revolt in Orc, the sources of which lie outside his comprehension, though at the same time he recognizes therein the sole living force in an otherwise dead world (ll 45-47). Though the unceasing fires of his own passion prey upon him, though bitter anguish and stifling despair assail him, Orc in bondage is triumphant. The strength to endure torments comes from 'visions of delight so lovely that they urge (his) wrath tenfold with fierce desire to rend his chain' (ll 65-66). Hence, when Urizen pretends pity, Orc replies with curses and accusations of hypocrisy (ll 69-89). Then the other, to achieve his purpose, summons his daughters, who prepare for Orc 'the bread of sorrow', while Urizen reads from his 'book of brass words of wisdom', the selfish counsels of prudential morality (ll 110-134). The outcome of this is the degradation of Orc's energy: the spirit of wrath is compelled into the ineffectual limits of a worm, and his strength is made subservient to the deceptions of 'Natural Religion' (ll 137-150). At this point Orc is definitely identified with Luvah, both being symbols of a perverted emotionalism. This significance appears again in the case of Orc when he is described as organizing a serpent body (l 152), a destructive power, 'turning affection into fury and thought into abstraction' (l 155). The same association with the subversive forces of Urizen's religion is symbolized in Orc's ascent into the Tree of Mystery or Moral Virtue: for at this point, apparently, Blake can conceive energy to be capable of corruption, and so of becoming an agent in spiritual defection: by it men are drawn into bondage to Urizen (ll 164-165). Herein Blake appears to take account of the fact of his own experience, that passionate devotion was not infrequently the mark of the teachers of 'Urizen's religion', among orthodox Christians and elsewhere. But this triumph of Urizen over Orc, like the appearance of Deism in *Jerusalem* (p 93, 21-26) is 'the Signal of the Morning', the prelude to the final consuming of the Tree of Mystery in the fires of Orc.

The remainder of the Night deals with Los, Enitharmon, the Spectre of Urthona, and Enitharmon's Shadow. This last symbol, not found elsewhere, may represent that definitely sinister aspect of

The Four Zoas

Entharmon outlined in the earlier Nights and in the Lambeth books, where she is the emblem of the non-mystical conception of Space that results in 'the philosophy of five senses' (cp ll 215-216); for in the later-written parts of *The Four Zoas* Entharmon herself appears co-operating in Los's regenerative labours. Further, it is to be noted that the term Spectre has here nothing of its later meaning of antagonism to visionary truth; it appears to connote a degree of difference from the ideal relation that is yet compatible with conscious efforts to attain truth. This is made abundantly clear in the closing section of the present Night.

Los laments the desolation of his state, since 'all things beside the woful Los enjoy the delights of beauty' (l 196) apparently spiritual energy is not yet triumphant over the evil of its environment. The story proceeds to tell of Urthona's Spectre set to guard Orc, of Entharmon's Shadow beneath the poisonous Tree of Mystery. The latter episode adds something to the second 'Fall' myth of Night I by telling of Urizen's birth as the child of man and Vala. Luvah's conspiracy with Urizen (cp F Z. 1, ll 175 foll.) is also referred to. Entharmon finally begs the Spectre's aid that Vala may be brought into subjection to Orc (l 264). All this matter is obscure because it has no apparent relation with the present *dénouement* of *The Four Zoas*, which belongs to a date earlier than that of the present Night. The first clear idea emerges when the Spectre interprets mundane existence as the divinely appointed means towards the re-establishment of the unity of the Ideal World (ll 265-273). He promises to aid Entharmon against Vala, and from this alliance is to follow, first the destruction of all delusions, and then the return to Unity. Vala, now appearing with the later meaning of the symbol, as the summary of influences and activities antagonistic to vision or Jerusalem, is represented as born of Entharmon, i.e. as becoming manifest in the world of Space (ll 312-327), a restatement, in symbols changed in order to bring the theme more intimately into relation with human life, of the matter with which Blake had dealt in his account of Urizen's wanderings in Night VI (see particularly VI, ll 250-257). But there is a significant difference, for here references to Blake's new interpretation of mundane existence frequently occur. Now also the 'Tree of Mystery' appears in the world. This is the manifestation of the establishment of the Urizenic law in life. But simultaneously the new gospel which is to destroy the 'Tree' is manifested also. Los embraces the Spectre, 'first as a brother, then as another Self', in 'Self-abasement' he abandons his 'domineering lust' (ll 337, 305), and becomes the servant and not the master of man. So is established the new law of 'Self-sacrifice and Brotherhood', the foundation principle of the moral teaching of *Milton* and *Jerusalem* (ll 338-356). Resurrection into Unity would have been consummated immediately but that, as in *Jerusalem*, pp 87-88, Entharmon relapses into error (l 368). So when the Spectre, divinely inspired, bids him destroy the body of error which is the created world, and 'rebuild Jerusalem', Los appears as if assailed by doubts and the temptations of weakness, symbolized by the 'female' (ll 381-392). Only the intervention of Urthona's Spectre, here the symbol of divine inspiration, saves him (ll 394-406). Explanation comes in the following passage. Los's spiritual dejection is the mechanism by which Blake aims at grafting on to the symbols of his own invention his reinterpreted Christianity. Los failing, there

Night VII

comes the promise of the Lamb of God 'descending to redeem'
(ll 407-427)

The close of the Night deals with the regenerative labours of Urthona's Spectre, Los, and Enitharmon. To save the 'Spectres of the Dead' from 'Eternal death' beneath Urizen's tyranny, they create for them 'bodies', 'embodied semblances in which the dead may live' (l 436· cp ll 443-451, 462-470) These 'forms' are apparently revelations of truth in which the soul may live in communion with the world of vision and secure against the assaults of mundane error. They may be related to the regenerative aspects of the Mundane Shell (see Index). Blake also emphasizes the necessity for continual sacrifice of self for others (ll 439, 477-480), while in an otherwise obscure passage (ll 489-494), Los's pity for Urizen can only be read as stressing the importance of forgiveness, a precept that is more distinctly mentioned in l 417. The distance between the ethical doctrine of the earlier Lambeth books and these revised portions of *The Four Zoas* is again made clear in the statement that return to the ideal Unity can only be accomplished through

Cares & Sorrows & Troubles

. self denial & bitter Contrition (ll 395-396)

VALA

Night the Seventh

[1] Then Urizen arose. The Spectre fled & Tharmas fled.
The dark'ning Spectre of Urthona hid beneath a rock.
Tharmas threw his impetuous flight thro' the deeps of im-
mensity,
Revolving round in whirlpools fierce all round the cavern'd
worlds

But Urizen silent descended to the Caves of Orc & saw 5
A Cavern'd Universe of flaming fire. The horses of Urizen,
Here bound to fiery mangers, furious dash their golden hoofs,
Striking fierce sparkles from their brazen fetters. Fierce his
lions

Howl in the burning dens ; his tygers roam in the redounding
smoke

In forests of affliction , the adamantine scales of justice 10
Consuming in the raging lamps of mercy ; pour'd in rivers,
The holy oil rages thro' all the cavern'd rocks. Fierce flames
Dance on the rivers & the rocks, howling & drunk with fury.
The plow of ages & the golden harrow wade thro' fields

Of goary blood ; the immortal seed is nourish'd for the
Slaughter 15

The bulls of Luvah, breathing fire, bellow on burning pastures
Round howling Orc, whose awful limbs cast forth red smoke
& fire,

That Urizen approach'd not near but took his seat on a rock,
And rang'd his books around him, brooding Envious over Orc.
Howling & rending his dark caves the awful Demon lay. 20
Pulse after pulse beat on his fetters , pulse after pulse his
spirit

Darted & darted higher & higher to the shrine of Enitharmon ,
As when the thunder folds himself in thickest clouds

The wat'ry nations couch & hide in the profoundest deeps,
Then bursting from his troubled head with terrible visages
& flaming hair, 25

His swift wing'd daughters sweep across the vast black ocean.

10-12 The incoherence of these lines renders all attempts at punctuation
purely conjectural

16 Cp *Thel*, § 11 8 note

19 Cp B U, chap. 11 33 note

Night VII

Los felt the Envy in his limbs like to a blighted tree
[2] For Urizen, fix'd in Envy, sat brooding & cover'd with snow,
His book of iron on his knees ; he trac'd the dreadful letters,
While his snows fell & his storms beat to cool the flames
of Orc, 30
Age after Age, till underneath his heel a deadly root
Struck thro' the rock, the root of Mystery, accurs'd. Shoot-
ing up
Branches into the heaven of Los they, pipe form'd, bending
down,
Take root again wherever they touch, again branching forth
In intricate labyrinths o'erspreading many a grizly deep. 35
Amaz'd started Urizen when he found himself compass'd
round
And high roof'd over with trees he arose, but the stems
Stood so thick he with difficulty & great pain brought
His books out of the dismal shade—all but the book of iron
Again he took his seat, & rang'd his Books around 40
On a rock of iron frowning over the foaming fires of Orc
And Urizen hung over Orc & view'd his terrible wrath,
Sitting upon an iron Crag at length his words broke forth
' Image of dread, whence art thou ? whence is this most
woful place,
Whence these fierce fires but from thyself ? No other living
thing 45
In all this Chasm I behold No other living thing
Dare thy most terrible wrath abide Bound here to waste
in pain

27 It is difficult to understand the reference to Los in this place, unless it be that as Time he represents mundane existence dominated by the influence of Urizen's religion with its jealousy of passion and desire in Orc See below, ll 32-33

31-35 See Index, *Mundane Shell*, Note I, B Cp J 28 13-19.

36-39 Repeated, with slight change, from B A, chap III, ll 22-28

43 an] his 1st vdg del

44-68 This speech and the reply (ll 69-89) illustrate the essential opposition between Urizen and Orc Blake emphasizes the inability of 'the philosophy of the five senses' to comprehend the strength of native passion and desire that, though bound down by the restrictions of mundane existence, can transcend the limitations of physical being and despise the fears that obsess the 'weak and tame minds' who accept the delusions of 'Natural Religion' Yet the conception of Orc in this Night is widely different from that in *America* Passion is no longer sufficient in itself to compass man's regeneration, for Blake now sees that the powers of tyranny may subvert revolutionary enthusiasm to their own extension The history of the years following the first successes of the Revolution in France is the likeliest cause of his modified view

The Four Zoas

Thy vital substance in these fires that issue new & new
Around thee; sometimes like a flood, & sometimes like a rock
Of living pangs thy horrible bed, glowing with ceaseless fires
Beneath thee & around. Above a Shower of fire now beats,
Moulded to globes & arrowy wedges, rending thy bleeding
limbs;

And now a whirling pillar of burning sands to overwhelm thee,
Steeping thy wounds in salts infernal & in bitter anguish;
And now a rock moves on the surface of this lake of fire, 55
To bear thee down beneath the waves in stifling despair.
Pity for thee mov'd me to break my dark & long repose,
And to reveal myself before thee in a form of wisdom.
Yet thou dost laugh at all these tortures & this horrible place:
Yet throw thy limbs these fires abroad that back return upon
thee, 60

While thou reposest, throwing rage on rage, feeding thyself
With visions of sweet bliss far other than this burning clime.
Sure thou art bath'd in rivers of delight, on verdant fields
Walking in joy, in bright Expanses sleeping on bright clouds,
With visions of delight so lovely that they urge thy rage 65
Tenfold with fierce desire to rend thy chain & howl in fury
And dim oblivion of all woe & desperate repose.
Or is thy joy founded on torment which others bear for thee?'

Orc answer'd 'Curse thy hoary brows! What dost thou in
this deep?

Thy Pity I condemn. scatter thy snows elsewhere. 70

[3] I rage in the deep, for Lo! my feet & hands are nail'd to the
burning rock.

Yet my fierce fires are better than thy snows. Shudd'ring
thou sittest

Thou art not chain'd. Why shouldst thou sit, cold grovelling
demon of woe,

In tortures of dire coldness? Now a Lake of waters deep
Sweeps over thee, freezing to solid still thou sit'st clos'd up
In that transparent rock, as if in joy of thy bright prison, 76
Till overburden'd with its own weight, drawn out thro'
immensity,

With a crash breaking across, the horrible mass comes down
Thund'ring; & hail & frozen iron, hail'd from the Element,
Rends thy white hair. yet thou dost fix'd, obdurate, brooding
sit, 80

Writing thy books Anon a cloud fill'd with a waste of snows

57 This is Urizen's false pity - cp B U, chap viii, l 35 note
74-80 Cp B L, chap i, l 53-chap ii, l 16

Night VII

Covers thee, still obdurate, still resolved, & writing still.
Tho' rocks roll o'er thee, tho' floods pour, tho' winds black
as the Sea
Cut thee in gashes, tho' the blood pours down around thy
ankles,
Freezing thy feet to the hard rock, still thy pen obdurate 85
Traces the wonders of Futurity in horrible fear of the future.
I rage furious in the deep, for lo ! my feet & hands are nail'd
To the hard rock ; or thou shouldst feel my enmity & hate
In all the diseases of man falling upon thy grey accursèd front.'

Urizen answer'd : ' Read my books : explore my Constella-
tions. 90

Enquire of my Sons & they shall teach thee how to War.
Enquire of my Daughters who, accurs'd in the dark depths,
Knead bread of Sorrow by my stern command : for I am God
Of all this dreadful ruin. Rise, O daughters, at my stern
command !'

Rending the Rocks, Eleth & Uveth rose, & Ona rose, 95
Terrific with their iron vessels, driving them across
In the dim air . they took the book of iron, & plac'd above
On clouds of death, & sang their songs, Kneading the bread
of Orc.

Orc listen'd to the song, compell'd, hungering on the cold
wind

That swagg'd heavy with the accursèd dough. The hoar
frost rag'd 100

Thro' Ona's sieve . the torrent rain pour'd from the iron pail
Of Eleth, & the icy hands of Uveth kneaded the bread.

The heavens bow with terror underneath their iron hands,
Singing at their dire work the words of Urizen's book of iron,
While the enormous scrolls roll'd dreadful in the heavens
above. 105

And still the burden of their song in tears was pourèd forth
'The bread is Kneaded . let us rest, O cruel father of
children !'

But Urizen remitted not their labours upon his rock.

91 Cp F Z vi, l 5 *note*

93 Cp F Z ix, ll 815-818

Men are bound to sullen contemplations In the night
Restless they turn on beds of sorrow, in their inmost brain
Feeling the crushing Wheels They rise they write the bitter words
Of stern Philosophy & knead the bread of knowledge with tears & groans

The Four Zoas

- [4] And Urizen Read in his book of brass in sounding tones :
 ' Listen, O Daughters, to my voice ! Listen to the Words
 of Wisdom ! 110
 Compell the poor to live upon a Crust of bread by soft mild
 arts :
 So shall [ye] govern over all ; let Moral Duty tune your tongue,
 But be your hearts harder than the nether millstone.
 To bring the Shadow of Enitharmon beneath our wondrous tree,
 That Los may Evaporate like smoke & be no more, 115
 Draw down Enitharmon to the Spectre of Urthona,
 And let him have dominion over Los the terrible shade !
 Smile when they frown, frown when they smile ; & when a
 man looks pale
 With labour & abstinence, say he looks healthy & happy ;
 And when his children sicken, let them die . there are enough
 Born, even too many, & our Earth will be overrun 121
 Without these arts. If you would make the poor live with
 temper,
 With pomp give every crust of bread you give , with gracious
 cunning
 Magnify small gifts ; reduce the man to want a gift, & then
 give with pomp 124
 Say he smiles if you hear him sigh If pale, say he is ruddy.
 Preach temperance say he is overgorg'd & drowns his wit
 In strong drink, tho' you know that bread & water are all
 He can afford Flatter his wife, pity his children, till we can
 Reduce all to our will, as spaniels are taught with art 129
 Lo, how the heart & brain are formèd in the breeding womb
 Of Enitharmon ! how it buds with life & forms the bones,
 The little heart, the liver, & the red blood in its labyrinths !

109 Read tones] *written over erasure* Cp *Europe*, ll 102-106

110 Listen wisdom] *an addition*

112-113 So millstone] *an addition*, written in one line ye] be
MS vdg

114-117 *marginal addition*, written below l 113 See below, ll 208-327
 In these added lines the Daughters of Urizen are made practically equivalent to the female symbols of *Milton* and *Jerusalem*, the Daughters of Albion (see Index, *Vala*), who control man's perceptions through the physical senses (cp J 68 5-9), bringing him beneath the power of the moral law and perverting the spiritual influences symbolized by Los and Enitharmon (cp M 28 51-54). There is also a reference to the enfeeblement of the masculine creative powers through the weakened 'feminine' perceptions expressed as Enitharmon's 'Shadow'. This highly symbolic parenthesis merely repeats what Blake writes elsewhere of the spiritual effects of the hypocritical morality of Urizen's 'book of brass'.

130-132 Enitharmon figures here and in *Europe* as *Genetrix Mundi* and hence as the symbolic source of worldly morals. The conception is entirely out of keeping with the use of the symbol in *Milton* and *Jerusalem*. The Enitharmon of these times is the Vala of the later books (see Index, *Vala*).

Night VII

By gratified desire, by strong devouring appetite she fills
Los with ambitious fury, that his race shall all devour.'

Then Orc cried: 'Curse thy Cold hypocrisy! already round
thy Tree, 135

In scales that shine with gold & rubies, thou beginnest to
weaken

My divided Spirit. Like a worm I rise in peace, unbound
From wrath. Now When I rage, my fetters bind me more.
O torment! O torment! A Worm compell'd! Am I a
worm?

Is it in strong deceit that man is born? In strong deceit 140
Thou dost restrain my fury, that the worm may fold the tree.
Avaunt, Cold hypocrite! I am chain'd or thou couldst not
use me thus

The Man shall rage, bound with this chain; the worm in
silence creep.

Thou wilt not cease from rage Grey Demon, silence all thy
storms

Give me example of thy mildness, King of furious hail storms!
Art thou the cold attractive power that holds me in this
chain? 146

I well remember how I stole thy light, & it became fire
Consuming Thou Know'st me now, O Urizen, Prince of
Light,

And I know thee is this the triumph, this the Godlike State
That lies beyond the bounds of Science in the Grey obscure?'

Terrified, Urizen heard Orc, now certain that he was Luvah.
And Orc <hc> begins to Organize a Serpent body, 152
Despising Urizen's light & turning it into flaming fire,
Recieving as a poison'd Cup Recievs the heavenly wine,
And turning affection into fury & thought into abstraction,
A Self consuming dark devourer issuing into the heavens.

135 Then] *an addition* cried] *answer'd 1st rdg del*

135-165 See Index, Orc, II r

147-156 Orc's identification with Luvah is apparently an attempt to relate the simple dualism of the Lambeth books, the contraries Urizen and Orc, with the more elaborate scheme of *The Four Zoas*. The antagonism of the two is maintained, but it is complicated by the forces which Blake symbolized in Urthona and Tharmas, and by the growth into greater and greater prominence of the notion of a Divine Providence acting continuously in human life

151 Terrified Luvah] *an addition*

152 And Orc] So saying *1st rdg del*

152-155 In these lines there appears to be an assigning of value to Urizen's light cp F Z v 190-241

155 affection] *wisdom 1st rdg del*

The Four Zoas

Urizen envious brooding sat & saw the secret terror
Flame high in pride, & laugh to scorn the source of his deceit ;
Nor knew the source of his own, but thought himself the sole
author

- [5] Of all his wandering Experiments in the horrible Abyss. 160
He knew that weakness stretches out in breadth & length ;
he knew

That wisdom reaches high & deep , & therefore he made Orc,
In serpent form compell'd, stretch out & up the mysterious
tree.

He suffer'd him to Climb that he might draw all human forms
Into submission to his will, nor knew the dread result. 165

Los sat in showers of Urizen, watching cold Enitharmon.
His broodings rush down to his feet, producing Eggs that,
hatching,

Burst forth upon the winds above the tree of Mystery.

Enitharmon lay on his knees. Urizen trac'd his Verses.

In the dark deep the dark tree grew. her shadow was drawn
down, 170

Down to the roots: it wept over Orc, the Shadow of Enitharmon

Los saw her stretch'd, the image of death, upon his wither'd
valleys

Her Shadow went forth & return'd. Now she was pale as
snow

When the mountains & hills are cover'd over & the paths of
Men shut up ,

But when her spirit return'd, as ruddy as a morning when
The ripe fruit blushes into joy in heaven's eternal halls. 176

Sorrow shot thro' him from his feet ; it shot up to his head,
Like a cold night that nips the roots & shatters off the leaves.
Silent he stood o'er Enitharmon, watching her pale face

159-160 Cp F Z vi 142 note

163 In view of the definite statement in ll 160-161, Blake's use of ' out ' and ' up ' in this line would seem to suggest both weakness and strength in the serpent-form of Orc. The weakness, of course, has reference to the enfeebling of Orc's spirit beneath Urizen's power the strength would appear to relate to the fact that the Tree is finally destroyed by the passionate fires of Orc (F Z ix 69-70, cp ix 356-357), a result unforeseen by Urizen (cp 1 165)

166 Urizen Enitharmon] Urizen, cold, watching Enitharmon *rst vdg*

167-168 Cp B A ii, ll 5-12

After 176 two lines *del*

She secret joy'd to see, She fed herself on his Despair ,
She said ' I am aveng'd for all my sufferings of old '

Night VII

He spoke not ; he was silent till he felt the cold disease. 180
Then Los mourn'd on the dismal wind in his jealous lamenta-
tion :

' Why can I not Enjoy thy beauty, Lovely Enitharmon ?
When I return from clouds of Grief in the wandering Elements,
Where thou in thrilling joy, in beaming summer loveliness,
Delectable reposest, ruddy in my absence, flaming with
beauty, 185

Cold, pale in sorrow at my approach , trembling at my terrific
Forehead & eyes, thy lips decay like roses in the spring.
How art thou shrunk ! Thy grapes that burst in summer's
vast Excess,

Shut up in little purple covering faintly bud & die
Thy olive trees that pour'd down oil upon a thousand hills,
Sickly look forth & scarcely stretch their branches to the
plain . 191

Thy roses that expanded in the face of glowing morn,
[6] Hid in a little silken veil, scarce breathe, & faintly shine
Thy lilies that gave light, what time the morning looked forth,
Hid in the Vales faintly lament, & no one hears their voice
All things beside the woful Los enjoy the delights of beauty.
Once how I sang & call'd the beasts & birds to their delights
Nor knew that I, alone exempted from the joys of love,
Must war with secret monsters of the animating worlds !
O that I had not seen the day ! then should I be at rest, 200
Nor felt the stings of desire, nor longings after life ;
For life is sweet to Los the wretched ; to his winged woes
Is given a craving cry, that they may sit at night on barren
rocks,
And whet their beaks, & snuff the air, & watch the opening
dawn,
And shriek till at the smells of blood they stretch their honey
wings, 205
And cut the winds like arrows shot by troops of Destiny.'

Thus Los lamented in the night, unheard by Enitharmon ;
For the Shadow of Enitharmon descended down the tree of
Mystery.

The Spectre saw the Shade Shuv'ring over his gloomy rocks
Beneath the tree of Mystery, which in the dismal Abyss 210

182-206 Los, now infected with ' the error and delusion ' of mundane environment, falls beneath the power of ' Female Jealousy ' and thereby experiences the futility and barrenness of all uninspired endeavour This notion is carried much further in *Jerusalem*, particularly on p 68 62-68
187 the] early 1st rdg del

The Four Zoas

Began to blossom in fierce pain, shooting its writhing buds
In throes of birth ; & now, the blossoms falling, shining fruit
Appear'd of many colours & of various poisonous qualities
Of Plagues hidden in shining globes that grew on the living
tree.

The Spectre of Urthona saw the Shadow of Enitharmon 215
Beneath the Tree of Mystery, among the leaves & fruit
Redd'ning the Demon strong prepar'd the poison of sweet
Love,

He turn'd from side to side in tears ; he wept & he embrac'd
The fleeting image, & in whispers mild woo'd the faint shade .

' Loveliest delight of Men, Enitharmon, shady hiding 220
In secret places where no eye can trace thy watery way,
Have I found thee? have I found thee? tremblest thou in fear
Because of Orc, because he rent his discordant way
From thy sweet loins of bliss? Red flow'd thy blood ,
Pale grew thy face ; lightnings play'd around thee ; thunders
hover'd 225

Over thee, & the terrible Orc rent his discordant way
But the next joy of thine shall be in sweet delusion,
And its birth in fainting & sleep & sweet delusions of Vala.'

The Shadow of Enitharmon answer'd. 'Art thou, terrible Shade,
Set over this sweet boy of mine to guard him, lest he rend
[7] His mother to the winds of heaven? Intoxicated with
The fruit of this delightful tree, I cannot flee away
From thy embrace , else be assur'd so horrible a form
Should never in my arms repose Now listen ! I will tell
The Secrets of Eternity which ne'er before Unlock'd 235
My golden lips, nor took the bar from Enitharmon's breast.
Among the Flowers of Beulah walk'd the Eternal Man & saw
Vala the lilly of the Desert. Melting in high noon
Upon her bosom in sweet bliss he fainted Wonder siez'd
All heaven they saw him dark they built a golden wall

218 tears] veins 1st *vdg*

228 Sweet] woe 1st *vdg del*

229-264 Enitharmon's narration carries the account of the Fall still farther back, but without throwing any light upon the matter The birth of Urizen from Vala marks the growing importance of the 'Female' symbols in Blake's system (see Index, *Sex*) It also implies the criticism that the conventional conception of God is the outcome of man's subjection to the delusion of a physical world, Nature, of which Vala is the symbol

230 Cp F Z v 112

237 Beulah is here the symbol of the state of innocence, the 'lower Paradise' of F Z ix 458, which is also associated with Vala and see below, ll 268-275

Night VII

Round Beulah. There he revel'd in delight among the
Flowers. 241

Vala was pregnant & brought forth Urizen, Prince of Light,
First born of Generation. Then behold ! a wonder to the Eyes
Of the now fallen Man, a double form Vala appear'd, a Male
And female. Shudd'ring, pale, the Fallen Man recoil'd 245
From the Enormity, & call'd them Luvah & Vala, turning
down

The vales to find his way back into Heaven, but found none ;
For his frail eyes were faded & his ears heavy & dull.

' Urizen grew up in the plains of Beulah. Many sons
And many daughters flourish'd round the holy Tent of Man,
Till he forgot Eternity, delighted in his sweet joy 251
Among his family, his flocks & herds & tents & pastures

' But Luvah close conferr'd with Urizen in darksome night
To bind the father & enslave the brethren. Nought he knew
Of sweet Eternity The blood flow'd round the holy tent &
riv'n 255

From its hinges, uttering its final groan, all Beulah fell
In dark confusion. Mean time Los was born & Enitharmon,
But how I know not . then forgetfulness quite wrap'd me up
A period, nor do I more remember till I stood
Beside Los in the Cavern dark, enslav'd to vegetative forms,
According to the Will of Luvah, who assum'd the Place 261
Of the Eternal Man & smote him But thou, Spectre dark,
Maist find a way to punish Vala in thy fiery South,
To bring her down, subjected to the rage of my fierce boy.'

- [8] The Spectre said ' Thou lovely Vision, this delightful Tree
Is given us for a Shelter from the tempests of Void & Solid,
Till once again the morn of ages shall renew upon us,
To reunite in those mild fields of happy Eternity
Where thou & I in undivided Essence walk'd about
Imbodied, thou my garden of Delight & I the spirit in the
garden. 270

Mutual there we dwelt, in one another's joy revolving

242 Vala] Valan 1st rdg 245-246 Cp F Z iii 41-96

261-262 Cp F Z ix 364-372 265 Vision this] an addition

265-270 There appears here to be an indication of a regenerative purpose
in mundane existence as symbolized by the Tree of Mystery Such a
valuation of life is more commonly expressed in the *Mundane Shell*,
a symbol inclusive of the Tree and other matters It is 'the Habitation
of the Spectres of the Dead' that becomes through mercy 'the Place of
Redemption & of awaking again into Eternity' (J 59 8-9 and see Index,
Mundane Shell)

The Four Zoas

Days of Eternity with Tharmas mild & Luvah sweet, melodious,
Upon our waters This thou well rememberest: listen, I will tell
What thou forgettest. They in us & we in them alternate

Liv'd,

274

Drinking the joys of Universal Manhood. One dread morn—
Listen, O vision of delight!—One dread morn of goary blood,
The manhood was divided; for the gentle passions, making way
Thro' the infinite labyrinths of the heart & thro' the nostrils
issuing

In odorous stupefaction, stood before the Eyes of Man,
A female bright I stood beside my anvil dark a mass 280
Of iron glow'd bright, prepar'd for spades & plowshares :
sudden down

I sunk with cries of blood, issuing downward in the veins
Which now my rivers were become, rolling in tubelike forms,
Shut up within themselves Descending, down I sunk along
The goary tide even to the place of seed, & there dividing,
I was divided in darkness & oblivion, thou an infant woe,
And I an infant terror in the womb of Enion.

My masculine spirit, scorning the frail body, issu'd forth
From Enion's brain In this deform'd form, leaving thee there
Till times pass'd over thee, but still my spirit, returning,
hover'd,

290

And form'd a Male to be a counterpart to thee, O Love
Darken'd & Lost In due time issuing forth from Enion's
womb,

Thou & that demon Los wert born. Ah, jealousy & woe!
Ah, poor divided dark Urthona! now a Spectre, wandering
The deeps of Los, the slave of that Creation I created! 295

I labour night & day for Los, but listen thou my vision.
I view futurity in thee I will bring down soft Vala
To the embraces of this terror, & I will destroy
That body I created: then shall we unite again in bliss.

Thou knowest that the Spectre is in Every Man insane,
brutish,

300

277 manhood for] written over erasure See Index, Sex, and cp
M 10 1-8

280-290 Cp F Z 1 208 seq

289 From Enion's brain] *marginal addition*

293 It has not been found possible to arrive at any understanding of
the changes of Urthona and Enitharmon, and particularly of their relation-
ship to Los and Enitharmon, the children of Enion

300-304 Thou Living] *marginal addition* marked for insertion here
After 1 303 two lines del

I have thee in my arms & am again united to Los.
To be one body & One Spirit with him

Night VII

Deform'd; that I am thus a ravening devouring lust, continually

Craving & devouring · but my Eyes are always upon thee,
O lovely

Delusion, & I cannot crave for any thing but thee. Not so
The spectres of the Dead, for I am as the Spectre of the Living.
For till these terrors, planted round the Gates of Eternal life,
Are driven away & annihilated, we can never repass the
Gates.' 306

- [9] Astonish'd, fill'd with tears, the spirit of Enitharmon beheld
And heard the Spectre . bitterly she wept, Embracing fervent
Her once lov'd Lord, now but a Shade, herself also a shade,
Conferring times on times among the branches of that Tree.

Thus they conferr'd among the intoxicating fumes of Mystery,
Till Enitharmon's shadow, pregnant, in the deeps beneath
Brought forth a wonder horrible While Enitharmon shriek'd
And trembled thro' the Worlds above, Los wept; his fierce
soul was terrified

At the shrieks of Enitharmon, at her tossings; nor could his
eyes perceive 315

The cause of her dire anguish; for she lay the image of Death,
Mov'd by strong shudders, till her shadow was deliver'd then
she ran

Raving about the upper Elements in maddening fury.

She burst the Gates of Enitharmon's heart with direful Crash,
Nor could they ever be Clos'd again . the golden hinges were
broken, 320

303 Not so] & till 1st *rdg del* From Blake's numbering of the lines it would seem that something is missing at this point The course of the myth shows no clear sign of a lacuna

307-310 Astonish'd Tree] *an addition*

317 Enitharmon's 'shadow' would seem to be Vala. It is not easy to discover between Enitharmon and Vala a connexion such as Blake expresses by representing one as the daughter of the other For Enitharmon is 'Space' controlling 'spaces, regions, desert, flood & forest' (F Z 1 152), while Vala is Nature, the whole body of error that Blake associated with a belief in physical reality Apart from this, it is noteworthy that when Enitharmon, who up to this point has been the type of the perverse 'feminine' influences of empiricism and morality, joins with Los in his regenerative labours, a new symbol, the Shadow of Enitharmon (see Index, *Shadow*), takes her former place in Blake's scheme Indeed, both in *The Four Zoas* and the later books, it is often difficult to discover any difference between Enitharmon when opposed to the visionary labours of Los, and Vala. This episode also fulfils Urizen's prophecy, F Z III 19-20

319 'She' is Vala Enitharmon's broken Heart Gate, the Gate of Pity, cannot be interpreted with certainty In Night VIII it seems to be connected with Blake's theory of regeneration through mortal life, while

The Four Zoas

And the gates broke in sunder, & their ornaments defac'd
Beneath the tree of Mystery: for the immortal shadow,
shuddering,

Brought forth this wonder horrible A cloud she grew & grew,
Till many of the dead burst forth from the bottoms of their
tombs

In male forms without female counterparts or Emanations,
Cruel & ravening with Enmity & Hatred & War 326
In dreams of Ulro, dark, delusive, drawn by the lovely
shadow

The Spectre, terrified, (&) gave her Charge over the howling
Orc.

Then took the tree of Mystery root in the World of Los,
Its topmost boughs shooting a fibre beneath Enitharmon's
couch. 330

The double rooted Labyrinth soon wav'd around their heads.

But then the Spectre enter'd Los's bosom. Every sigh & groan
Of Enitharmon bore Urthona's Spectre on its wings.

Obdurate Los felt Pity Enitharmon told the tale
Of Urthona Los Embrac'd the Spectre, first as a brother,
Then as another Self, astonish'd, humanizing & in tears, 336
In Self abasement Giving up his Domineering lust.

'Thou never canst embrace sweet Enitharmon, terrible
Demon, Till

in the account of the appearance of the Divine Vision in this Gate, there
appears to be an allusion to the Incarnation If this last suggestion holds,
Enitharmon's Heart Gate may be compared with the Gate of Birth (J 27,
stanza 16)

321 broke] burst 1st rdg

325-327 In war] *marginal addition*, marked for insertion here See
Index, *Emanation*

327 dark] sweet 1st rdg *del* See Index, *Ulro*

328 terrified] smiled 1st rdg *del*

330 boughs] branches 1st rdg *del* fibre] stem 1st rdg *del*

332-333 But wings] *written over* 'End of the [Seven]th Night' *del*

337 Los's 'Domineering lust' cannot be defined, since no complete
interpretation has been discovered for Los in the earlier Nights That he
is a 'visionary of Jesus' (F Z 11 80) and controls 'the times and seasons
and the days and years' (F Z 1 151) only partially explains his part in the
myth, and it is not evident in what manner either of these activities could
develop into 'domineering lust' On present knowledge, the phrase can
only be interpreted as emphasizing the necessity for harmony among the
powers of man (see Index, *Zoas*) this is also the condition of the perfect
form of being, the Eternal Man The destruction of this harmony by the
predominance of one form of activity over the other is the cause of error
cp F Z 1x 364-372

338-367 Thou uniting] *an addition*

Night VII

Thou art united with thy Spectre, Consummating by pains
& labours

That mortal body, & by Self annihilation back returning 340
To Life Eternal. Be assur'd I am thy real self,

Tho' thus divided from thee & the Slave of Every passion
Of thy fierce Soul. Unbar the Gates of Memory: look upon me,
Not as another, but as thy real Self. I am thy Spectre,
Tho' horrible & Ghastly to thine Eyes, tho' buried beneath
The ruins of the Universe: hear what inspir'd I speak & be
silent! 346

Thou didst subdue me in old times by thy Immortal Strength,
When I was a ravening, hungering & thirsting cruel lust &
murder.

If we unite in one, another better world will be
Open'd within your heart & loins & wondrous brain, 350
Threefold, as it was in Eternity, & this the fourth Universe
Will be Renew'd by the three, & consummated in Mental fires.
But if thou dost refuse, Another body will be preparèd

[10] For me; & thou, annihilate, evaporate & be no more
For thou art but a form & organ of life, & of thyself 355
Art nothing, being Created Continually by Mercy & Love
divine.'

Los furious answer'd ' Spectre horrible, thy words astound
my Ear

With irresistible conviction. I feel I am not one of those
Who, when convinc'd, can still persist. tho' furious, con-
trollable

By Reason's power. Even I already feel a World within 360
Opening its gates, & in it all the real substances

339-346 The Spectre at this point is quite other than the 'Spectre'
of the later books (see Index, *Spectre*). Here he is inspired (ll 346), and is
the 'real Self' though fallen, while Los in himself is nothing, being but
a 'form and organ of life', an instrument of 'Mercy & Love divine',
existing only for the sake of the Spectre (ll 353-356). Such a concept
does not occur elsewhere.

340 That] Thy *1st rdg del* See Index, *Self-annihilation*

343-344 Of Spectre] *written over* 'The End of the [Seventh] Night' *del*

347-348 Thou murder] *marginal addition* * position not indicated,
but probably intended for insertion here. These lines appear to be an
attempt to bring the view of the Spectre in ll 339-346 (see note *ad loc*)
into harmony with the later use of the symbol

349 we] once we *1st rdg*

349-352 First Los is to be regenerated then he is to proceed with the
work of the regeneration of this world. For 'Consummation' cp F Z
ix 32 *note*

360-362 See General Introduction, p 22. For the 'World within' and
'the outward World' see F Z i 250 *note*. 'Reason' here has, of course,
nothing of the sinister significance that it has when associated with fallen
Urizen or the Spectre

The Four Zoas

Of which these in the outward World are shadows which pass
away.

Come then into my Bosom, & in thy shadowy arms bring
with thee

My lovely Enitharmon I will quell my fury & teach
Peace to the soul of dark revenge, & repentance to Cruelty.'

So spoke Los & Embracing Enitharmon & the Spectre, 366
Clouds would have folded round in Extacy & Love uniting :

[11] But Enitharmon trembling fled & hid beneath Urizen's tree
But mingling together with his Spectre, the Spectre of Urthona
Wondering beheld the Center open'd. By Divine Mercy
inspir'd, 370

He in his turn Gave Tasks to Los, Enormous, to destroy
That body he created, but in vain : for Los perform'd
Wonders of Labour.

They builded Golgonooza Los, labouring, builded pillars
high,

And Domes terrific in the nether heavens ; for beneath 375
Was open'd new heavens & a new Earth, beneath & within,
Threifold, within the brain, within the heart, within the loins,
A Threifold Atmosphere Sublime, continuous from Urthona's
world,

But yet having a Limit Twofold namèd Satan & Adam.

But Los Stood on the Limit of Translucence, weeping &
trembling ; 380

Filled with doubts, in self accusation, beheld the fruit
Of Urizen's Mysterious tree For Enitharmon thus spake .

367 Clouds round] *written over erasure*

368-427 But Enitharmon destroy] *written on back of half of ' Edward
and Elenor ' proof* In the space above the print, and having no apparent
place in the text, are the lines

The Christian Religion teaches that No Man is Indifferent to you but that
every one is/

Either Your friend or your enemy he must necessarily be either the one
[of del] or the other .

And that he will be equally profitable both ways if you treat him as he
deserves.

Line 3 is a later addition

369 But] Then *1st rdg del* 370 Wondering. open'd] *written over erasure*.

371-373 He Labour] *an addition*

374 labouring] labouring inspir'd *1st rdg* See Index, Golgonooza

377 See Index, Head, Heart, and Loins

378 Urthona's] *written over erasure* ? Urizen's

380 See Index, Expansion, &c This is not in accord with J 42 35-36.

But there is no Limit of Expansion, there is no Limit of Translucence
In the bosom of Man for ever from Eternity to Eternity

381 beheld] *written over erasure* ? gather'd

Night VII

' When In the Deeps beneath I gather'd of this ruddy fruit,
It was by that I knew that I had Sinn'd ; & then I knew
That, without a ransom, I could not be sav'd from Eternal
death ; 385

That Life lives upon Death ; & by devouring appetite
All things subsist on one another. Thenceforth in despair
I spend my glowing time, but thou art strong & mighty
To bear this Self conviction. Take then. Eat thou also of
The fruit, & give me proof of life Eternal, or I die.' 390

Then Los pluckèd the fruit, & Eat, & sat down in Despair,
And must have given himself to death Eternal, But
Urthona's Spectre, in part mingling with him, comforted him,
Being a medium between him & Enitharmon But This Union
Was not to be Effected without Cares & Sorrows & Troubles
Of Six thousand Years of self denial & of bitter Contrition.

Urthona's Spectre, terrified, beheld the Spectres of the Dead,
Each male form'd without a counter part, without a con-
centering vision.

The Spectre of Urthona wept before Los, saying ' I am the
cause 399

That this dire state commences. I began the dreadful state
Of Separation, & on my dark head the curse & punishment
Must fall, unless a way be found to Ransom & Redeem.

But I have thee, my [Counterpart] miraculous 403
These Spectres have no Counter[parts] ; therefore they ravin
Without the food of life. Let us Create them Coun[terparts] ,
For without a Created body the Spectre is Eternal Death.'

Los trembling answer'd . ' Now I feel the weight of stern
repentance.

Tremble not so, my Enitharmon, at the awful gates
Of thy poor broken Heart. I see thee like a shadow withering

386-396 Cp B U , chap viii, l 32

394-396 This is the clearest statement of Blake's new point of view that
mundane existence is valid as the divinely appointed means for the
achieving of reunion in the Eternal

396 of bitter Contrition] many Tears *1st rdg del.*

398-406 The Counterpart is identified with the Emanation cp F. Z.
vii 325-327, and Index, *Emanation*.

402 found] found the *1st rdg*

403-406 But Death] *marginal addition*, marked to come in here

403 Counterpart] *1st rdg. del.* ; Vegetation *2nd rdg del* Counterpart
evidently failed to convey Blake's meaning and was deleted, but for want of
a better word, truncated forms of the term were used in ll. 404-405 till such
time as he might discover an adequate expression For the creation of
bodies for the Spectres, cp. M 26 13-28 53, and see Index, *Enitharmon*, III.

The Four Zoas

As on the outside of Existence: but look! behold! take
comfort! 410

Turn inwardly thine Eyes, & there behold the Lamb of God,
Clothèd in Luvah's robes of blood, descending to redeem.

O Spectre of Urthona, take comfort! O Enitharmon,
Couldst thou but cease from terror & trembling & affright,
When I appear before thee in forgiveness of ancient injuries!
Why shouldst thou remember, & be afraid? I surely have
died in pain 416

Often enough to convince thy jealousy & fear & terror.
Come hither; be patient; let us converse together, because
I also tremble at myself & at all my former life.'

Enitharmon answer'd 'I behold the Lamb of God descending
To Meet these Spectres of the Dead I therefore fear that he
Will give us to Eternal Death, fit punishment for such
Hideous offenders—Uttermost extinction in eternal pain,
An ever dying life of stifling & obstruction, shut out
Of existence to be a sign & terror to all who behold, 425
Lest any should in futurity do as we have done in heaven
Such is our state, nor will the Son of God redeem us, but
destroy'

[12] So Enitharmon spoke, trembling & in torrents of tears.

Los sat in Golgonooza, in the Gate of Luban, where
He had erected many porches, where branch'd the Mysterious
tree, 430

Where the Spectrous dead wail; & sighing, thus he spoke to
Enitharmon.

410 Cp M 41 38 'The Void Outside of Existence', see Index, *Ulro*

411 O Spectre comfort] written first in pencil, then with a pen

415 ancient injuries] former injuries *1st rdg del*

425-426 Something of this idea of the persistence of the phenomena of
error after the regeneration is repeated in J 92 13-22, where the same
motive of warning is expressed

that we may Foresee & Avoid

The terrors of Creation & Redemption & Judgment,

these three 'states' (combining to form *Ulro* or Error)

427 Such destroy] a pencilled addition

428-404 So himself] written on the back of the remaining half of the
'Edward and Elenor' print

429 See Index, *Golgonooza* The name 'Luban' is apparently derived
from the following passage in Jacob Bryant's *Ancient Mythology*, vol iii,
p 21 'The place where mankind first resided was undoubtedly the
region of the Minyae at the bottom of Mount Baris or Luban, which was the
Ararat of Moses here I imagine that the Patriarch resided, and Berosius
mentions that in this place he gave instructions to his children and vanished
from the sight of men'

430 where] which *1st rdg del* where tree] written over erasure

Night VII

'Lovely delight of Men, Enitharmon, shady refuge from
furious war,

Thy bosom translucent is a soft repose for the weeping souls
Of those piteous victims of battle : there they sleep in happy
obscurity. 434

They feed upon our life : we are their victims. Stern desire
I feel to fabricate embodied semblances in which the dead
May live before us in our palaces & in our gardens of labour,
Which, now open'd within the Center, we behold spread
abroad,

To form a world of sacrifice of brothers & sons & daughters
To comfort Orc in his dire sufferings. Look, my fires enlume
afresh, 440

Before my face ascending with delight as in ancient times.'

Enitharmon spread her beaming locks upon the wind & said :
'O Lovely terrible Los, wonder of Eternity, O Los, my defence
& guide,

Thy works are all my joy, & in thy fires my soul delights
If mild they burn in just proportion, & in secret night 445

And silence build their day in Shadow of soft clouds & dews,
Then I can sigh forth on the winds of Golgonooza piteous
forms

That vanish again into my bosom : but if thou, my Los,
Wilt in sweet moderated fury fabricate forms sublime,
Such as the piteous spectres may assimilate themselves into,
They shall be ransoms for our Souls that we may live.' 451

So Enitharmon spoke ; & Los, his hands divine inspirèd,
began

To modulate his fires : studious the loud roaring flames
He vanquish'd with the strength of Art, bending their iron
points

And drawing them forth, delighted, upon the winds of Gol-
gonooza, 455

432 shady refuge] shady sweet refuge *1st rdg* See Index, *Enitharmon*

435 They . desire] *an addition* 437 labour] pleasure *1st rdg del*

438 Which abroad] *an addition*

439 This marks the introduction of the new ethic of self-sacrifice and
brotherhood into mortal life sacrifice] life & love *1st rdg del*

440 The reviving of Los's fires indicate the beginning of regenerative
activities in the 'separated' world

443 Lovely terrible Los] Lovely *1st rdg del*

449 forms sublime] sweet forms *1st rdg* 451 They live] *an addition*

After l 452 *line del*

To hew the cavern'd rocks of Dranthon into forms of beauty

455 forth, delighted, upon] forth upon *1st rdg*

The Four Zoas

From out the ranks of Urizen's war & from the fiery lake
Of Orc, bending down as the binder of the sheaves follows
The reaper, in both arms embracing the furious raging flames.
Los drew them forth out of the deeps, planting his right foot
firm

Upon the Iron crag of Urizen, thence springing up aloft 460
Into the heavens of Enitharmon in a mighty circle.

And first he drew a line upon the walls of shining heaven,
And Enitharmon tinctur'd it with beams of blushing love
It remain'd permanent, a lovely form inspir'd, divinely human,
Dividing into just proportions. Los unwearied labour'd
The immortal lines upon the heavens, till with sighs of love
Sweet Enitharmon, mild, Entranc'd, breath'd forth upon the
wind 467

The Spectrous dead. Weeping the Spectres view'd the im-
mortal works

Of Los, Assimilating to those forms, Embodied & Lovely
In youth & beauty, in the arms of Enitharmon mild reposing

First Rintrah, & then Palamabron, drawn from out the ranks
of war, 471

In infant innocence repos'd on Enitharmon's bosom.
Orc was comforted in the deeps ; his soul reviv'd in them.
As the Eldest brother is the father's image, So Orc became,
As Los, a father to his brethren, & he joy'd in the dark lake,
Tho' bound with chains of Jealousy & in scales of iron & brass

But Los lovèd them, & refus'd to Sacrifice their infant limbs,
And Enitharmon's smiles & tears prevail'd over self protection.
They rather chose to meet Eternal Death than to destroy
The offspring of their Care & Pity. Urthona's Spectre was
comforted, 480

But Tharmas most rejoic'd in hope of Enion's return ;
For he beheld new Female forms born forth upon the air,

460 Cp above, ll 40-43, and B A, chap III, ll 9-21

462 Cp M 27 16 note

471 In the earlier works Rintrah and Palamabron, with the other children of Los, transmit Urizen's Laws and Religions to mortals (*Africa*, ll 8-9) But at this point, apparently, they are regenerated, and henceforth appear as assistant to Los and Enitharmon in the work of regeneration, except only in the Satan-Palamabron myth, M, pp. 5-11

474 father's image] second father 1st rdg In the later books Orc is never associated with Rintrah, Palamabron and the rest of the brethren who assist Los in his labours

482-484 For . veil] an addition The Females would seem to be either the Daughters of Los or the Daughters of Beulah, though nowhere else is the distinction made between either of these and Enitharmon, that is

Night VII

Who wove soft silken veils of covering in sweet raptur'd
trance,
Mortal & not as Enitharmon, without a covering veil.
First his immortal spirit drew Urizen's Spectre away 485
From out the ranks of war, separating him in sunder,
Leaving his Spectrous form, which could not be drawn away.
Then he divided Thriel, the Eldest of Urizen'[s] sons;
Urizen became Rintrah; Thriel became Palamabron;
Thus dividing the power of Every Warrior. 490
Startled was Los: he found his Enemy Urizen now
In his hands: he wonder'd that he felt love, & not hate.
His whole soul lovèd him. he beheld him an infant
Lovely breath'd from Enitharmon: he trembled within him-
self.

made in l 484, where 'without a covering veil' appears to be antithetical to 'mortal'. See above, ll 403-406 and note *ad loc*

485-494 First himself] *marginal addition*, position not indicated
485 Spectre] Shadow *rst rdg.* This alteration makes l 487 meaningless, since it is not possible to discover any difference between 'Urizen's Spectre' and 'his Spectrous form'. It is true that 'Urizen's Shadow', the first reading, is not satisfactorily explained by Blake, though some light may be thrown upon it by reference to an apparently similar use of the symbols 'shadow' and 'spectre' in connexion with Milton, where the former represents the victim of error, the latter the principle of error

488 Cp B U, chap viii, l 16

489-494 This form of the myth of Los and Urizen is not developed elsewhere

NIGHT VIII

INTRODUCTORY NOTE

WHEN in his spiritual decline man reaches a point predetermined by Providence and called the Limit of Contraction, or Adam, the 'Council of God', seen as One Man, Jesus, intervenes to create or recreate the fallen man. The revelation of the divine purpose in the Incarnation (ll 15-16) sustains Los and Enitharmon in their task of creating bodies for the Spectres of the Dead (F Z vii 398 seq.). To Urizen the Divine Vision appears as 'a new Luvah, or One who assum'd Luvah's form and stood before him opposite' (ll 56-57), that is, Jesus appears as Love in the form of Luvah, the Prince of Love who, as Orc, has been drawn into the Tree of Mystery, becoming destructive Hate, the King of rage and death (ll 58-82). From this follows the conflict of the forces that contend about or within Man (ll. 83-133) on one side Jesus, with Los and Enitharmon, on the other, Satan, the serpent Orc and the Synagogue of Satan (l 90). For Urizen's 'battle' becomes apparent as Satan (ll 104-108, 238-249), and in the Tree of Mystery appears the Shadowy Female, the sum of the 'feminine delusions of religion' (ll 133-174).

Meanwhile, the 'forms' created by Los and Enitharmon combine into Jerusalem, 'a vast family' seen as

a Universal female form, created
From those who were dead in Ulro, from the spectres of the dead,
(ll 181-182)

and in the midst appears the Lamb of God. In this instance, therefore, Jerusalem appears to represent all revelations of truth and morality, and these are, as it were, consummated in Christ, the final revelation of the regenerative function of mundane life. The Sons of Eden, the Eternals, whose relation with the 'Council of God' (ll 1-2) is not defined, proclaim the imminence of man's redemption (ll 190, 230-236), for the 'holy Lamb of God' beginneth to put off the dark Satanic body' (ll 188-189). They tell also (ll 193-236) of the labours of Los and Enitharmon, and of the 'Satanic Mills' that destroy their work to set up in its place the delusive 'forms' of the 'false females' Rahab and Tirzah (ll 208-213).

Then follows the account of the Incarnation and Crucifixion (ll 250-326), the latter being represented at first as the triumph of the forces of mundane error, the synagogue of Satan and its 'female counterpart', Rahab (ll 267-311). Even to Los and Jerusalem the Crucifixion appears at first to be the victory of these forces (ll 319-329), but shortly the true significance of the event is revealed as the final unmasking of the errors in religion and thought represented in Satan and Rahab (ll 330-333).

The succeeding passage, on the added pp 1*-3*, stands quite apart from all else in *The Four Zoas*, consideration of it belonging more properly to *Milton* (see *Milton*, Introduction). Los gives

Night VIII

Rahab still another account of the Fall, in the Satan-Palamabron myth, declaring also the doctrine of 'States' (see Index), and the value of Jesus' act of sacrifice (ll 340-398) When the Night wanders back to its former channel it describes a further change in Urizen (ll 404-454), ascribed to the supremacy of the 'Female', whom he embraces, thereby being changed into a serpent, his 'human form'—an unintelligible expression in its present connexion—remaining as a form of senseless stone'

Incessant stern disdain his scaly form gnaws inwardly,
With deep repentance for the loss of that fair form of Man
(ll 423-424)

The episode has no parallel in any other treatment of the myth of Urizen, and can only be related to that of the present work mechanically, for its closing lines indicate that the event is the fulfilment of the prophecy (F Z in 17-19) foretelling that Urizen should become subservient to Orc, for Orc reign'd over all, and Urizen's wisdom serv'd but to augment the indefinite lust' (ll 453-454) Tharmas, Urthona, Los, and Entharmon are affected by the resultant suspension of all activity in a 'universal stupor' The first two daemons, Tharmas and Urthona, surrender their power to Los 'for love of Entharmon', that is, apparently, to further the work of regeneration in mortal life Thus all things are bound in a living death in the nameless Shadow, the body of error which Jesus 'puts off', that is, discovers and annihilates, in his Crucifixion (ll 459-471)

In its earlier form Night VIII closed with two songs The first (ll 481-520), sung by Ahania, whose memory beholds man's ancient days and whose eyes behold his existence in the dark body of corruptible death (ll 492-493), describes the desolation of man's fallen state her visions reveal nothing of ultimate regeneration But Emon, the shadow of Hope, tells how Jesus has rent the Veil of Mystery (l 544), and though it has been reconstituted, its final annihilation is predicted, for the promise of a final spiritual awakening is inherent in all the forms of life (ll 569-571)

The Night in its present form ends with an added passage of a later date (ll 577-600) Here Blake tries to relate eighteenth-century deism to the errors of earlier dogmatic theologies by representing the latter, symbolized by Rahab, as effete Hence they are burnt by the synagogue of Satan as ineffectual weapons, but from their ashes arise Deism and Natural Religion

so now anew began
Babylon again in Infancy call'd Natural Religion (ll 599-600)

VALA

Night the Eighth

THEN All in Great Eternity Met in the Council of God
 As One Man, Even Jesus, upon Gilead & Hermon,
 Upon the Limit of Contraction, to create the fallen Man.
 The fallen Man, stretch'd like a Corse upon the oozy Rock,
 Wash'd with the tides, Pale, overgrown with weeds, 5
 Yet mov'd with horrible dreams : hovering high over his head
 Two winged immortal shapes, one standing at his feet
 Toward the East, one standing at his head toward the west .
 Their wings join'd in the Zenith over head.

Such is a Vision of All Beulah hov'ring over the Sleeper. 10

The limit of Contraction now was fix'd & Man began
 To wake upon the Couch of Death . he sneezèd Seven times ;
 A tear of blood droppèd from either eye . again he repos'd
 In the Saviour's arms, in the arms of tender mercy & loving
 kindness.

Then Los said ' I behold the Divine Vision thro' the broken
 Gates 15

1-44 Cp F Z iv 246-278 1 Met in] which is call'd *1st rdg del*
 2 As] Met as *1st rdg* Gilead and Hermon, lying to the east of the
 Jordan, are constantly used in association with the state of mundane
 error see Index, *Cardinal Points* Cp also Hos vi 8 ' Gilead is the city
 of them that work iniquity '
 3 Fallen] Eternal *1st rdg del* For ' Limit of Contraction ' see Index,
Expansion, &c.

4-9 The fallen head] *written over deleted passage*
 4-5 Cp F Z viii 497-515 and J 94 1-12 In this latter passage
 Blake appears to interpret the geographical situation of Britain, or Albion,
 as symbolic of the fallen state of Man, see Index, *Atlantic* It seems likely
 that a similar meaning is implied in the present passage

6 The six thousand years of mundane existence is a ' dreamful slumber '
 in the ' Dreams of Chastity & Moral Law ' (J 94 23)

7-10 Cp J 94 12-14
 9 Their head] Their wings join'd in the Zenith over head, but other
 wings *1st rdg* A marginal addition, continuing this line, is also deleted .

They had which cloth'd their bodies like a garment of soft down,
 Silvery white, shuning upon the dark blue sky in silence [? silver]
 Their wings touch'd the heavens, their fair feet hover'd above
 The swelling tides they bent over the dead corse like an arch
 Pointed at top in highest heavens of precious stones & pearl

10 Such . sleeper] the undeleted last line of the marginal addition
 given above

15 Cp F Z vii 319 *note* Then behold] Then Los beheld
1st rdg , First Los beheld *2nd rdg del*

Night VIII

Of thy poor broken heart, astonish'd, melted into Compassion
& Love.'

And Enitharmon said : ' I see the Lamb of God upon Mount
Zion.'

Wondering, with love & Awe, they felt the divine hand upon
them.

For nothing could restrain the dead in Beulah from descending
Into Ulro's night : tempted by the Shadowy female's sweet
Delusive cruelty, they descend away from the Daughters of
Beulah, 21

And Enter Urizen's temple, Enitharmon pitying & her heart
Gates broken down : they descend thro' the Gate of Pity,
The broken heart Gate of Enitharmon. She sighs them forth
upon the wind

Of Golgonooza, 25

[2] From out the War of Urizen & Tharmas recieving them

[1] Into his hands Los stood recieving them ;

For Los could enter into Enitharmon's bosom & explore
Its intricate Labyrinths, now the Obdurate heart was broken.

[2] Then Enitharmon erected Looms in Luban's Gate, 30

And call'd the Looms Cathedron , in these Looms she wove
the Spectres

Bodies of Vegetation, Singing lulling Cadences to drive away
Despair from the poor wondering spectres and Los lovèd
them

With a parental love, for the Divine hand was upon him
And upon Enitharmon, & the Divine Countenance shone 35
In Golgonooza Looking down, the Daughters of Beulah saw
With joy the bright Light, & in it a Human form,
And knew he was The Saviour, Even Jesus, & they wor-
shippèd.

16 thy poor broken] Enitharmon's 1st rdg. del

24 The broken . wind]

The broken heart Gate of Enitharmon which joins to Urizen's temple
Which is the Synagogue of Satan She sighs them forth upon the wind

1st rdg

25-30 Of Gate] These lines originally stood in the following order .

Of Golgonooza Los stood recieving them, 1*

For Los could enter into Enitharmon's bosom & explore
Its intricate Labyrinths, now the Obdurate heart was broken ,

[2] From out the War of Urizen & Tharmas recieving them.

Then Enitharmon erected Looms in Luban's Gate 5*

The re-arrangement of this passage is in accordance with the note ' Los
stood & c ' written below l 4*

30-31 See Index, *Enitharmon and Weaving* For ' Luban ' cp F Z
vii 429 note

The Four Zoas

Astonish'd, Comforted, Delighted, in notes of Rapturous
Extacy, 39

All Beulah stood astonish'd, looking down to Eternal Death
They saw the Saviour beyond the Pit of death & destruction :
For whether they look'd upward, they saw the Divine Vision ;
Or whether they look'd downward, still they saw the Divine
Vision

Surrounding them on all sides, beyond sin & death & hell.

Enitharmon wove in tears, singing Songs of Lamentation 45
And pitying comfort, as she sigh'd forth on the wind the
Spectres

Also the Vegetated bodies, which Enitharmon wove,
Open'd within their hearts & in their loins & in their brain
To Beulah ; & the dead in Ulro descended from the War
Of Urizen & Tharmas, & from the Shadowy female's clouds.
And some were woven single, & some two fold, & some three
fold 51

In Head, or Heart, or Reins, according to the fittest order
Of most merciful pity & compassion to the Spectrous dead.

- [3] When Urizen saw the Lamb of God clothèd in Luvah's robes,
Perplex'd & terrified he stood, tho' well he knew that Orc 55
Was Luvah But he now beheld a new Luvah, Or One
Who assum'd Luvah's form & stood before him opposite

But he saw Orc, a Serpent form, augmenting times on times
In the fierce battle ; & he saw the Lamb of God & the World
of Los

Surrounded by his dark machines ; for Orc augmented swift
In fury, a Serpent wondrous, among the Constellations of
Urizen 61

A crest of fire rose on his forehead, red as the carbuncle ;
Beneath, down to his eyelids, scales of pearl ; then gold &
silver,

Immingled with the ruby, overspread his Visage ; down
His furious neck, writ[h]ing contortive in dire budding pains,

After l 38, 'Astonish'd Comforted Delighted the Daughters of Beulah
saw' *del*

47-53 See Index, *Head, Heart, and Loins*. The 'single', 'two-fold', and
'three-fold' Vegetated bodies apparently referred to the varieties of
visionary endowment in mundane existence See General Introduction,
pp 21-43, and cp the 'three classes' in *Milton* (M 3 26 note)

51 single] One fold *1st rdg* 54 See Index, *Incarnation*, II, b, 1

58-73 Cp F. Z. vii 151-165, and see Index, *Orc*, II, c

60-61 Urizen's 'dark machines', his 'Constellations', appear to be the
'starry wheels' cp F. Z. iv 274 *note*.

Night VIII

The scaly armour shot out. Stubborn down his back &
bosom, 66

The Emerald, Onyx, Sapphire, jasper, beryl, amethyst
Strove in terrific emulation which should gain a place
Upon the mighty Fiend—the fruit of the mysterious tree
Kneaded in Uveth's kneading trough. Still Orc devour'd the
food 70

In raging hunger. Still the pestilential food in gems & gold
Exuded round his awful limbs, Stretching to serpent length
His human bulk, While the dark shadowy female, brooding
over,

Measur'd his food, morning & evening in cups & baskets of
iron. 74

With tears of sorrow, incessant she labour'd the food of Orc,
Compell'd by the iron hearted sisters, Daughters of Urizen.
Gath'ring the fruit of that mysterious tree, circling its root,
She spread herself thro' all the branches in the power of Orc.
Thus Urizen in self deceit his warlike preparations fabricated,
And when all things were finish'd, sudden wav'd among the
Stars, 80

His hurtling hand gave the dire Signal; thunderous Clarions
blow,

And all the hollow deep rebellow'd with the wonderous war.

- [2] But Urizen his mighty rage let loose in the mid deep
Sparkles of dire affliction issu'd round his frozen limbs. 84
Horrible hooks & nets he form'd, twisting the cords of iron
And brass, & molten metals cast in hollow globes, & bor'd
Tubes in petrific steel, & ramm'd combustibles, & wheels
And chains & pulleys fabricated all round the heavens of Los,
Communing with the Serpent of Orc in dark dissimulation,

69 Upon the mighty] On the immortal *1st rdg del*

70 Uveth, a daughter of Urizen cp F Z vi 5 note, and F. Z vii 90-107

71 The gems and gold are the allegoric fruits of Urizen's 'mysterious tree' (see below, ll 161-162), the outcome of the moral law imposed upon man's passions and desires Cp. M, extra p 17 22-24

the gold of broken hearts

And the precious stones of anxiety & care & desperation & death,
And repentance for sin & sorrow & punishment & fear

73 The 'shadowy female' in the present passage would seem to be Vala
For the earlier use of the symbol, cp *Song of Liberty*, Introductory Note

76 Compell'd . . . Urizen] *an addition.*

80 among the Stars] his hurtling hand *1st rdg del*

81 His hurtling hand] Among the Stars *1st rdg. del.*

After l 82 Blake notes "' But Urizen his mighty rage " comes in here to "quenchless rage". The passage referred to consists of the last nine lines of MS. p 2 and the first three on MS p. 3

84 round] from *1st rdg. del*

The Four Zoas

- And with the Synagogue of Satan in dark Sanhedrim, 90
 To undermine the World of Los & tear bright Enitharmon
 [3] To the four winds, hopeless of future. All futurity
 Seems teeming with Endless destruction, never to be expell'd.
 Desperate remorse swallows the present in a quenchless rage.

The battle howls . the terrors, fir'd, rage in the work of death.
 Enormous Works Los Contemplated, inspir'd by the Holy
 Spirit. 96

Los builds the Walls of Golgonooza against the stirring battle,
 That only thro' the Gates of Death they can enter to Eni-
 tharmon.

Raging they take the human visage & the human form,
 Feeling the hand of Los in Golgonooza & the force 100
 Attractive of his hammer's beating, & the Silver looms
 Of Enitharmon singing lulling cadences on the wind.
 They humanize in the fierce battle, where, in direful pain,
 Terrified & astonish'd, Urizen beheld the battle take a form
 Which he intended not, a Shadowy hermaphrodite, black &
 opaque. 105

The Soldiers nam'd it Satan, but he was yet uniform'd & vast.
 Hermaphroditic it at length became, hiding the Male
 Within as in a Tabernacle, Abominable, Deadly
 Troop by troop the bestial droves rend one another, sounding
 loud

The instruments of sound, & troop by troop in human forms
 they urge 110

- [4] The dire confusion, till the battle faints, those that remain
 Return in pangs & horrible convulsions to their bestial state.
 For the monsters of the Elements, Lions or Tygers or Wolves,
 Sound loud the howling music. Inspir'd by Los & Enithar-
 mon, sounding loud, terrific men 114

90 The Synagogue of Satan, practically equivalent to 'Satan' (see Index, *Satan*), is set over against the Council of God, which appears as Jesus.

92 Cp F Z ii 501 note 96 Enormous Spirit] *an addition*

97 See Index, *Golgonooza*

98 This line is not clear. It may have the same meaning as J 86. 42, that none can 'consummate bliss without being Generated on Earth', that is to say, regeneration can only come through mundane life. Death here may emphasize the fallen state of the Spectres, or since the new sphere of existence is higher than the state of war, it may be used in the sense that birth into the new existence demands rejection of the old errors.

100-103 Feeling pain] *marginal addition*, marked to come in here

The first word is written 'Feeling'

104-108 Terrified Deadly] *marginal addition* · position not indicated

105 hermaphrodite] male *1st rdg del* See Index, *Hermaphrodite*

113-123 Cp F. Z vi 113 note

114 Inspir'd . . Enitharmon] *an addition*. See Index, *Human Form*.

Night VIII

They seem to one' another, laughing terrible among the
banners ;

And when, the revolution of their day of battles over,
Relapsing in dire torment, they return to forms of woe,
To moping visages returning, inanimate tho' furious,
No more erect tho' strong, drawn out in length they ravin
For senseless gratification ; & their visages, thrust forth, 120
Flatten above & beneath, & stretch out into bestial length.
Weaken'd, they stretch beyond their power in dire droves,
till war begins,
Or secret religion in their temples before secret shrines.

And Urizen gave life & sense by his immortal power
To all his Engines of deceit, that linkèd chains might run 125
Thro' ranks of war spontaneous, & that hooks & boring screws
Might act according to their forms by innate cruelty.
He formèd also harsh instruments of sound
To grate the soul into destruction, or to inflame with fury
The spirits of life, to pervert all the faculties of sense 130
Into their own destruction ; if perhaps he might avert
His own despair, even at the cost of every thing that breathes.

Thus in the temple of the Sun his books of iron & brass
And silver & gold he consecrated, reading incessantly
To myriads of perturbèd spirits Thro' the universe 135
They propagated the deadly words, the Shadowy Female
absorbing

The enormous Sciences of Urizen, ages after ages exploring
The fell destruction. And she said. ' O Urizen, Prince of Light,
What words of Dread pierce my faint Ear, what falling snows
around

My feeble limbs infold my destin'd misery ! 140

I alone dare the lash abide, to sit beneath the blast
Unhurt, & dare the inclement forehead of the King of light
From dark abysses of the times remote fated to be 143

- [5] The Sorrower of Eternity, in love with tears Submiss I rear
My Eyes to thy Pavilions. hear my prayer for Luvah's sake !
I see the murderer of my Luvah clothèd in robes of blood,
He who assum'd my Luvah's throne in times of Everlasting

131-132 Cp F Z III 1-22 for a statement of Urizen's cause of despair

132 avert] invert *1st rdg* 133 Cp B. U., chap II, l 33 *note*

137 Urizen's 'enormous Sciences' are his Laws and Religions

139 falling] *a dubious reading indistinctly written*

146-147 Cp *supra*, II 56-57 There is no other passage where Jesus
is called the murderer of Luvah possibly the words are put into Vala's

The Four Zoas

Where hast thou hid him whom I love? in what remote Abyss
 Resides that God of my delight? O, might my eyes behold
 My Luvah! then could I deliver all the sons of God 150
 From Bondage of these terrors, & with influences sweet,
 As once in those eternal fields, in brotherhood & Love
 United, we should live in bliss as those who sinnèd not.
 The Eternal Man is seal'd by thee, never to be deliver'd. 154
 We are all servants to thy will. O King of Light! relent
 Thy furious power: be our father & our lovèd King!
 But if my Luvah is no more, If thou hast smitten him
 And laid him in the Sepulcher, Or if thou wilt revenge
 His murder on another, Silent I bow with dread. 159
 But happiness can never [come] to thee, O King, nor me;
 For he was source of every joy that this mysterious tree
 Unfolds in Allegoric fruit When shall the dead revive?
 Can that which has existed cease; or can love & life
 Expire?'

Urizen heard the Voice & saw the Shadow underneath
 His woven darkness, & in laws & deceitful religions, 165
 Beginning at the tree of Mystery, circling its root,
 She spread herself thro' all the branches in the power of Orc,
 A shapeless & indefinite cloud, in tears of sorrow incessant
 Steeping the Direful Web of Religion. Swagging heavy it fell
 From heaven to heaven, thro' all its meshes altering the
 Vortexes, 170
 Misplac'd every Center. Hungry desire & lust began
 Gathering the fruit of that Mysterious tree, till Urizen
 Sitting within his temple, furious felt the numming Stupor,
 Himself tangled in his own net in sorrow, lust, repentance.

Enitharmon wove in tears, Singing Songs of Lamentations

mouth as part of the dramatic treatment of the symbol in its antagonism to vision

150-153 That 'these terrors' are the 'simple rules of life' associated with the 'Human Nature', the 'Divine Vision', is clear from the earlier reading of l 151 Cp J 28 6 note

151 these terrors] the human form 1st rdg del

157 If thou] if that thou [word illeg] 1st rdg del

158 if thou] if that 1st rdg

160 A word appears to have been omitted in MS, probably 'come'.

162 Cp J 30 18 note

164 Vala is the 'Shadow' of Enitharmon cp F Z vii 317 note

167 See above, l 78 This line may be connected with the fragment of an Orc myth on extra p 17 of *Milton* It apparently restates the notion that the errors of the rational mind summarized in the Tree and the Web are effective in enslaving mankind only when they can be made to appeal under a form that moves the emotions (cp F Z vii 164-165 and Introductory Note to that Night) 173 'numming' a dubious reading

Night VIII

And pitying comfort as she sigh'd forth on the wind the
spectres, 176

And wove them bodies, calling them her belovèd sons &
daughters,

Employing the daughters in her looms ; & Los employ'd the
Sons

In Golgonooza's Furnaces, among the Anvils of time & space ;
Thus forming a Vast family, wondrous in beauty & love. 180

And they appear'd a Universal female form, created
From those who were dead in Ulro, from the spectres of the
dead :

- [6] And Enitharmon nam'd the Female Jerusalem the holy.
Wond'ring she saw the Lamb of God within Jerusalem's Veil,
The Divine Vision seen within the inmost deep recess 185
Of fair Jerusalem's bosom in a gently beaming fire

Then sang the Sons of Eden round the Lamb of God, & said .

' Glory ! Glory ! Glory ! to the holy Lamb of God,

Who now beginneth to put off the dark Satanic body ' 189

Now we behold redemption Now we know that life Eternal
Depends alone upon the Universal hand, & not in us

Is aught but death, In individual weakness, sorrow & pain.

- [1*] We behold with wonder Enitharmon's Looms & Los's Forges,
And the Spindles of Tirzah & Rahab and the Mills of Satan
& Beelzeboul

In Golgonooza Los's Anvils stand & his Furnaces rage 195

Ten thousand Demons labour at the forges, Creating Con-
tinually

The times & spaces of Mortal Life, the Sun, the Moon, the
Stars ,

In periods of Pulsative furor beating into wedges & bars,

178 See Index, *Los*, Note II 11

183 The identification of the redeemed sons and daughters of Los and
Enitharmon with Jerusalem is peculiar to this Night

189 For the content of the symbol 'Satanic body', cp M 42 34-43 28,
and see Index, *Incarnation*, II, b

190-192 Cp J 45 3-16

After l 192 Blake has written 'We behold with wonder &c' This refers
to a passage on the first added page, 1*

193 We wonder] 'Daughter of Beulah, describe' 1st *rdg del*

194 For Rahab and Tirzah see Index, *Vala* Beelzeboul] Baal
1st *rdg* Beelzeboul (Βεελζεβούλ, Matt xii 24) does not add anything to what
is already implied in the symbol 'Satan'. see Index, *Spectre*, Note II, b

After l 195 two lines *del*.

The hard dentant hammers are lull'd by the flute, lula, lula ,

The bellowing furnaces blown by the long-sounding Clarion

196-208 Cp M 27 *passim* The Demons are children of Los, cp
M 23 74-75 31. 17-23. 197 wedges] bars 1st *rdg del*.

The Four Zoas

Then drawing into wires, the terrific Passions & Affections
 Of Spectrous dead. Thence to the Looms of Cathedron con-
 vey'd, 200
 The Daughters of Enitharmon weave the ovarium & the
 integument
 In soft silk drawn from their own bowels in lascivious delight
 With songs of sweetest cadence to the turning spindle & reel
 Lulling the weeping spectres of the dead, Clothing their
 limbs 204
 With gifts & gold of Eden. Astonish'd, stupified with Delight,
 The terrors put on their sweet clothing on the banks of Arnon,
 Whence they plunge into the river of space for a period, till
 The dread Sleep of Ulro is past But Satan, Og, & Sihon
 Build Mills of resistless wheels to unwind the soft threads
 & reveal,
 Naked of their clothing, the poor spectres before the accusing
 heavens; 210
 While Rahab & Tirzah far different mantles prepare, webs of
 torture,
 Mantles of despair, girdles of bitter compunction, shoes of
 indolence,
 Veils of ignorance, covering from head to feet with a cold web.
 We look down into Ulro; we behold the Wonders of the
 Grave 214
 Eastward of Golgonooza stands the Lake of Udan Adan In
 Enthuthon Benithon, a Lake not of Waters, but of Spaces,
 Perturb'd, black & deadly on its Islands & its Margins
 The Mills of Satan & Beelzeboul stand round the roots of
 Urizen's tree,

201 Integument] See Index, *Weaving*, III No interpretation has been found for 'ovarium'

206 Arnon] the Moon *1st rdg del* According to J 89 25, the river Arnon, constantly associated with error by reason, apparently, of its geographical position in relation to the heathen peoples of Bashan and Moab, was once called Pison, and was therefore one of the four rivers of Paradise Hence its change of name is symbolic of the Fall In the present passage, however, Blake uses the name in a somewhat different way, by making the fact that when the Israelites crossed it after their wanderings in the wilderness, they entered into their inheritance of the Promised Land, the symbol of the beginning of regeneration

207 The 'river of space' is mortal life, 'the sea of time and space' (R, p 100) 208 *After Satan a word del illegible*

208-213 Cp M 28 51-63

213 The Web is the Web of Religion see Index, *Weaving*, I

214 We Grave] *an addition* The Grave is the state of error, Ulro, Void, Chaos, Udan Adan and Enthuthon Benythion are equivalent symbols: see Index, *Ulro*

216 a Lake] it is *1st rdg del*

217 its] the *1st rdg del*. its Margins] the Margins of this Lake *1st rdg*.

Night VIII

For this Lake is form'd from the tears & sighs & death sweat
of the Victims 219

Of Urizen's laws, to irrigate the roots of the tree of Mystery.
They unweave the soft threads ; then they weave them anew
in the forms

Of dark death & despair, & none from Eternity to Eternity
could Escape.

But thou, O Universal Humanity, who is One Man, blessèd
for Ever,

Receivest the Integuments woven. Rahab beholds the Lamb
of God ; 224

She smites with her knife of flint ; she destroys her own work
Times upon times, thinking to destroy the Lamb blessèd for
Ever.

He puts off the Clothing of blood ; he redeems the spectres
from their bonds ;

He awakes the sleepers in Ulro ; the Daughters of Beulah
praise him ;

They anoint his feet with ointment ; they wipe them with
the hair of their head.

[6] ' We now behold the Ends of Beulah, & we now behold 230
Where Death Eternal is put off Eternally.

Assume the dark Satanic body in the Virgin's womb,
O Lamb divine ! it cannot thee annoy. O pitying one !
Thy pity is from the foundation of the World, & thy Redemp-
tion 234

Begun Already in Eternity. Come then, O Lamb of God !
Come, Lord Jesus ! come quickly !'

So sang they in Eternity, looking down into Beulah.

The war roar'd round Jerusalem's Gates ; it took a hideous
form ;

Seen in the aggregate, a Vast Hermaphroditic form
Heav'd like an Earthquake, lab'ring with convulsive groans
Intolerable. At length an awful wonder burst 241

From the Hermaphroditic bosom ; Satan he was nam'd,
Son of Perdition ; terrible his form, dishumaniz'd, monstrous,
A male without a female counterpart, a howling fiend 244

223 thou, O] All 1st rdg del

223-236 See Index, *Incarnation and Crucifixion*.

235 Begun Already] Already 1st rdg.

238-249 See Index, *Spectre, Note II, b*.

239 See Index, *Hermaphrodite*.

240 Heav'd like] Heaving [word illegible], 1st rdg. del.

244 The 'female counterpart' or emanation is the capacity for vision
or sometimes the vision itself. see Index, *Emanation, I*. So in l 268 Vala

The Four Zoas

Fo[r]lorn of Eden, & repugnant to the forms of life ;
 Yet hiding the shadowy female Vala as in an ark & Curtains ;
 Abhorr'd, accursèd, ever dying an Eternal Death,
 Being multitudes of tyrant Men in union blasphemous
 Against the Divine image, Congregated Assemblies of wicked
 men.

Los said to Enitharmon ' Pitying I saw, 250
 Pitying the Lamb of God Descended thro' Jerusalem's gates,
 To put off Mystery time after time , & as a Man
 Is born on Earth, so was he born of Fair Jerusalem,
 In mystery's woven mantle & in the Robes of Luvah.

' He stood in fair Jerusalem to awake up into Eden 255
 The fallen Man ; but first to Give his vegetated body
 To be cut off & separated, that the Spiritual body may be
 Reveal'd.'

[7] The Lamb of God stood before Satan opposite
 In Entuthon Benithon, in the shadows of torments & woe,
 Upon the heights of Amalek · taking refuge in his arms, 260
 The Victims fled from punishment, for all his words were peace.
 Urizen call'd together the Synagogue of Satan in dire San-
 hedrim

To judge the Lamb of God to Death as a murderer & robber :
 As it is written, he was number'd among the transgressors.

Cold, dark, opaque, the Assembly met twelvefold in Amalek,
 Twelve rocky unshap'd forms, terrific forms of torture & woe.

is a ' False Feminine Counterpart ' , that is, in this instance, the body of
 falsified perceptions, the sum of moral and perceptual error

245 Cp J 50 4-5 .

a Providence oppos'd to the Divine Lord Jesus,

A murderous Providence, A Creation that groans, living on Death

246 Yet curtains] *an addition*

250 Los saw] *an addition* The interpolation disturbs the whole
 passage The words between said and ' Pitying are indistinctly written
 251-257 See Index, *Incarnation and Crucifixion* ' Mystery , ' mystery's
 woven mantle , the Robes of Luvah , and the ' Vegetated Body ' all
 symbolize the moral and metaphysical errors of mundane life, in contrast
 to the truth of Eternity, the ' Spiritual Body ' Jesus, by ' annihilating '
 them, putting them off from his ' real and immortal self ' , reveals their
 falsity

256 Give his vegetated body] *rend the Veil of Mystery 1st rdg del* After
 1 256 a line deleted

And then Call Urizen & Luvah & Tharmas & Urthona

260 Amalek, and the other races who opposed the Israelites either
 before or after their entry into Canaan are constantly used to symbolize
 the state of moral error

261 The Victims are those subject to the repressive operation of Natural
 Religion.

Night VIII

Such seem'd the Synagogue to distant view : amidst them
beam'd

A False Feminine Counterpart of Lovely Delusive Beauty,
Dividing & Uniting at will in the Cruelties of Holiness, 269
Vala, drawn down into a Vegetated body, now triumphant.
The Synagogue of Satan Clothèd her with Scarlet robes &
Gems,

And on her forehead was her name written in blood, ' Mystery.'
When view'd remote, She is One; when view'd near, she
divides

To multitude : as it is in Eden, so permitted because
It was the best possible, in the State call'd Satan, to
Save 275

From Death Eternal & to put off Satan Eternally.

The Synagogue Created her from Fruit of Urizen's tree

By Devilish arts abominable, unlawful, unutterable ;

Perpetually vegetating in detestable births

Of female forms, beautiful thro' poisons hidden in secret 280
Which give a tincture to false beauty. There was hidden
within

The bosom of Satan The false Female, as in an ark & veil,
Which Christ must rend & her reveal. Her daughters are
Call'd

Tirzah ; She is nam'd Rahab ; their various divisions are
call'd

The daughters of Amalek, Canaan & Moab, binding on the
Stones 285

Their victims, & with knives tormenting them, singing with
tears

Over their victims Hear ye the song of the Females of
Amalek

267 amidst] around 1st rdg del beam'd] stood 1st rdg del

268-284 A False . call'd] marginal addition, marked for insertion here

269 The 'Cruelties of Holiness' refer to the tyranny of the Moral Law

270 Vala . . triumphant] an addition cp Rev. xvii 5

273-274 Cp Cat 1810 'These various states I have seen in my
imagination . when distant they appear as one man, but as you approach
they appear as multitudes of nations'

274-276 The relation of these lines to their context is not clear . they
seem to state the doctrine that Providence permits all things, even the
temporary triumph of anti-spiritual powers, 'lest man should fall into
Eternal Death'

281 There was hidden within] therefore they were call'd 1st rdg del.

282 'The daughters, &c' deleted at the beginning of the line

284 The names Tirzah, Rahab, and Vala are practically interchangeable
among these persons of the myth, though Blake sometimes attempts to
differentiate them nam'd] call'd 1st rdg del

285 Amalek] an addition Stones] Stems 1st rdg del

The Four Zoas

'O thou poor human form ! O thou poor child of woe !
Why dost thou wander away from Tirzah ? why me compell
to bind thee ? 289

If thou dost go away from me, I shall consume upon the rocks.
These fibres of thine eyes, that used to wander in distant
heavens

Away from me, I have bound down with a hot iron.

These nostrils, that Expanded with delight in morning skies,
I have bent downward with lead molten in my roaring
furnaces.

My soul is seven furnaces ; incessant roars the bellows 295

Upon my terribly flaming heart ; the molten metal runs

In channels thro' my fiery limbs O love ! O pity ! O pains !
O the pangs, the bitter pangs, of love forsaken !

Ephraim was a wilderness of joy where all my wild beasts ran.

The river Kanah wander'd by my sweet Manasseh's side. 300

Go, Noah ! fetch the girdle of strong brass ; heat it red hot ;

Press it around the loins of this expanding crucity.

Shriek not so, my only love.

Bind him down, Sisters, bind him down on Ebal, mount of

Cursing ! 304

Malah, come forth from Lebanon, & Hoglah from Mount Sinai !

Come ! circumscribe this tongue of sweets, & with a Screw
of iron

Fasten this Ear into the Rock. Milcah, the task is thine.

Weep not so, sisters, weep not so ! our life depends on this ;

Or mercy & truth are fled away from Shechem & Mount Gilead,

Unless my belovèd is bound upon the Stems of Vegetation.'

288-310 Cp J 67 44-68 9, where these lines are repeated with a few
slight verbal changes

290 Error ceases to exist as soon as Man refuses to accept it as true.
The following passages, where the symbol ' Woman ' stands for the errors
of mundane life, support this

If once a Delusion be found

Woman must perish & the Heavens of Heavens [i.e. Natural Religion]
remain no more (J 80 14-15)

291-294 The alteration of the organs of perceptions, whereby the
illusion of physical reality with its ethical corollary is set up, is the peculiar
function of the Female in Blake's symbolism Cp J 66 35-56 and
83 33-48

After l 300 line deleted

To see the boy spring into heavens sounding from my sight

301-311 Noah, Malah, Hoglah, Milcah and Tirzah, the daughters of
Zelophehad of the tribe of Manasseh (M 28 58, and Num. xxviii 1), all
appear as feminine symbols, particularly in *Milton*. Their significance is
that of the last-named sister, Tirzah see Index, *Vala*, Note I, C

304-307 This again refers to the alteration of the organs of perception
by the ' Female ' powers see above, ll 291-294

309 The ' mercy & truth ' here referred to are the delusions of Natural
(276)

Night VIII

Such are the songs of Tirzah, such the loves of Amalek.
The Lamb of God descended thro' the twelve portions of
Luvah,

Bearing his sorrows, & [?recieving] all his cruel wounds.

[8] Thus was the Lamb of God condemn'd to Death: 314

They nail'd him upon the tree of Mystery, weeping over him,
And then mocking & then worshipping, calling him Lord
& King.

Sometimes as twelve daughters lovely, & sometimes as five,
They stood in beaming beauty; & sometimes as one, even
Rahab, 318

Who is Mystery, Babylon the Great, the Mother of Harlots.

Jerusalem saw the Body dead upon the Cross. She fled away
Saying: 'Is this Eternal Death? Where shall I hide from
Death?

Pity me, Los! pity me, Urizen! & let us build
A Sepulcher & worship Death in fear, while yet we live— 323
Death, God of All, from whom we rise, to whom we all return.
And Let all Nations of the Earth worship at the Sepulcher
With Gifts & Spices, with lamps rich emboss'd, jewels & gold.'

Religion, with which also Shechem is associated, on the analogy of its
relation to Jerusalem in Jewish history, as the capital of Rehoboam's
kingdom For Gilead cp F Z viii 2 note

312 The significance of the 'twelve portions' is not apparent Another
use of 'twelve', probably symbolic, is in ll 26, ~266 above

314-316 See Index, *Crucifixion*

315 The Stems of Vegetation are equivalent to the Tree of Mystery
see Index, *Mundane Shell, Note I, B* As in the case of Fuzon and Orc, the
binding of the beloved symbolizes the imposition of the restraints of
moral law

317 The 'twelve' are the 'Daughters of Albion' (see Index, *Vala*):
the 'five' may be the five Daughters of Zelophehad see above, l 302 note

318-319 See Index, *Vala*

320 Jerusalem] She *1st rdg del*

321-329 Saying Eternal] *marginal addition* marked for addition here.
Cp J 61 49-51 The assigning of these lines to Jerusalem brings out very
clearly what is noticeable elsewhere, that Blake regarded the highest
visionary endowment in mortality as intermittent here Jerusalem and
Los mistakenly regard the death of the Body as the final triumph of moral
law see Index, *Crucifixion* The Sepulchre represents the state wherein
the spiritual energies are atrophied by the repressive law Cp J 80 27-29

But I, Vala, Luvah's daughter, keep his [Man's] body embalm'd in moral laws,
With spices of sweet odours of lovely jealous stupefaction
Within my bosom, lest he arise to life & slay my Luvah

The 'Body' is the body of error or 'Death' which was 'put off', that
is rejected as false, upon the Cross: it is equivalent to the 'Mantle of
Luvah' (l 330), the 'Mantle of Laws' (M 40. 30) Cp F Z ix 4-5 At the
end of this marginal passage, Blake notes "But when Rahab, &c" turn
back 3 leaves' The passage indicated is found on two added sheets (pp 1*,
2*, and 3*) 322 After '&' a word *del*, perhaps Luvah

The Four Zoas

Los took the Body from the Cross, Jerusalem weeping over.
They bore it to the Sepulcher which Los had hewn in the rock
Of Eternity for himself he hew'd it, despairing of Life
Eternal.

- 1* But when Rahab had cut off the Mantle of Luvah from 330
The Lamb of God, it roll'd apart, revealing to all in heaven
And all on Earth the Temple & the Synagogue of Satan, &
Mystery,

Even Rahab in all her turpitude. Rahab divided herself.
She stood before Los in her Pride among the Furnaces,
Dividing & uniting in Delusive feminine pomp, questioning
him. 335

He answer'd her with tenderness & love, not uninspir'd.
Los sat upon his anvil stock; they sat beside the forge.
Los wip'd the sweat from his red brow & thus began
To the delusive female forms shining among his furnaces :

' I am that shadowy Prophet who, Six thousand years ago,
Fell from my station in the Eternal bosom I divided 341
To multitude, & my multitudes are children of Care & Labour.
O Rahab ! I behold thee. I was once like thee, a Son
Of Pride, and I also have pierc'd the Lamb of God in pride
& wrath 344

Hear me repeat my Generations, that thou maist also repent.

- [2*] And these are the Sons of Los & Emtharmon Rintrah,
Palamabron,

Theotormon, Bromion, Antamon, Ananton, Ozoth, Ohana,
Sotha, Mydon, Ellayol, Natho, Gon, Harhath, Satan,
Har, Ochim, Ijm, Adam, Reuben, Simeon, Levi, Judah, Dan,
Naphtali,

Gad, Asher, Issachar, Zebulun, Joseph, Benjamin, David,
Solomon, 350

Paul, Constantine, Charlemaine, Luther, Milton

330 But] And 1st rdg del

330-336 But uninspir'd] written over erasure

334 among the Furnaces] above the Furnaces 1st rdg

339 To the furnaces] an addition

340-341 I bosom] This sentence is repeated M 20 15-16 The fall
can only be related to that of Urthona Cp F Z 1 210-223 vii 276-295

346 are] were 1st rdg del Of the names in ll 347-348 Ananton, Ohana,
Mydon, Ellayol, Natho, Gon, Harhath and Ochim (l 349) occur nowhere
else, nor can any source be discovered for them

349 Ochim, Ijm] an addition For Ijm see *Tinel*, § 4 The twelve
sons of Israel appear as the sons of Los in *Milton* and *Jerusalem* cp j 16.
35 note, and see Index, Los

351 Paul . Milton] an addition Paul, Constantine, Charlemaine, and
Luther, reappear in *Milton* and *Jerusalem*, not as sons of Los, but as

Night VIII

These are our daughters : Ocalythron, Elynittria, Oothoon,
 Leutha,
 Elythiria, Enanto, Manathu-Vorcyon, Ethinthus, Moab,
 Midian,
 Adah, Zillah, Caina, Naamah, Tamar, Rahab, Tirzah, Mary,
 And myriads more of Sons & Daughters to whom our love
 increas'd, 355

To each according to the multiplication of their multitudes.
 But Satan accus'd Palamabron before his brethren ; also he
 madden'd

The horses of Palamabron's harrow : wherefore Rintrah &
 Palamabron

Cut him off from Golgonooza. But Enitharmon in tears
 Wept over him, Created him a Space clos'd with a tender
 moon ; 360

And he roll'd down beneath the fires of Orc, a Globe immense,
 Crusted with snow, in a dim void. Here by the Arts of Urizen
 He tempted many of the Sons & Daughters of Los to flee
 Away from Me First Reuben fled, then Simeon, then Levi,
 then Judah,

Then Dan, then Naphtali, then Gad, then Asher, then Is-
 sachar, 365

Then Zebulun, then Joseph, then Benjamin, twelve sons of
 Los.

And this is the manner in which Satan became the Tempter.

'There is a State nam'd Satan—learn distinct to know, O
 Rahab, 368

Churches, that is, aspects of the general error of formal Religion. The names
 of the warlike champions of Christianity, Constantine and Charlemaine,
 are used to establish Blake's criticism that religion, when it denies Imagina-
 tion and the mystical doctrine of Brotherhood, is in its essence War (see
 M Preface, note 2) The significance of Luther in this connexion is best
 shown in the passage M 22 47-50

Remember how Calvin and Luther in fury premature
 Sow'd War and stern division between Papists & Protestants.
 Let it not be so now O go not forth in Martyrdoms & Wars !
 We [Los and his sons] were plac'd here by the Universal Brotherhood
 & Mercy.

Milton is the theologian of *Paradise Lost*, Paul of the Epistles which Blake
 omits from his Canon of the Scriptures (J 48 4-11).

352 are our] were their *1st rdg del* 355 our] their *1st rdg del*.

357 his brethren] Los *1st rdg del*

357-385 Cp M pp 5-11, where this myth of Satan and Palamabron is
 expanded See also Introduction to *Milton*

363-367 Cp M 22 62-23 4 It has not been found possible to suggest
 an interpretation of this passage

364 Me] Los *1st rdg del* 367 twelve sons of Los] *an addition*.

368 Rahab] Mortals *1st rdg* See Index, States

The Four Zoas

The difference between States & Individuals of those States.
The State nam'd Satan never can be redeem'd in all Eternity :
But when Luvah in Orc became a Serpent, he descended into
That State call'd Satan. Entharmon breath'd forth on the
Winds

Of Golgonooza her well belovèd, knowing he was Orc's human
remains

She tenderly lov'd him above all his brethren ; he grew up
In mother's tenderness The Enormous worlds rolling in
Urizen's power 375

Must have given Satan by these mild arts Dominion over all ;
Wherefore Palamabron, being accus'd by Satan to Los,
Call'd down a Great Solemn assembly Rintrah in fury & fire
Defended Palamabron, & rage fill'd the Universal Tent.

Because Palamabron was good natur'd, Satan suppos'd he
fear'd him 380

And Satan, not having the Science of Wrath, but only of Pity,
Was soon condemn'd, & wrath was left to wrath, & Pity to Pity.
Rintrah & Palamabron Cut sheer off from Golgonooza

Entharmon's Moony Space & in it Satan & his companions.
They roll'd down, a dim world, Crusted with Snow, deadly
& dark. 385

Jerusalem, pitying them, wove them mantles of life & death
Times after times And those in Eden sent Lucifer for their
Guard

Lucifer refus'd to die for Satan, & in pride he forsook his
charge 388

Then they sent Molech. Molech was impatient They Sent—
Molech impatient—They Sent Elohim, who created Adam
To die for Satan Adam refus'd, but was compell'd to die
By Satan's arts. Then the Eternals Sent Shaddai

Shaddai was angry Pachad descended. Pachad was terrified,
And then they Sent Jehovah who, leprous, stretch'd his hand
to Eternity. 394

377 Wherefore Palamabron] Wherefore Rintrah & Palamabron *1st rdg.*
380 Because . him] *an addition* 381-385 Cp M 7 46 *note*
387-395 Cp F Z 1 244-246 and M 11 12-29 These are the 'Seven
Eyes of God', commanded to labour for Man's regeneration cp Rev v 6
'And I beheld, and, lo, in the midst of the throne and of the four beasts,
and in the midst of the elders, stood a Lamb as it had been slain, having
seven horns and seven eyes, which are the seven Spirits of God sent forth
into all the earth' In the present passage, as in M 11 12-29, all save the
seventh, Jesus, fail, but in M 14 3-7 35 64-65 36 4-5 and extra
p 32^o 9, the 'seven Eyes of God' are represented as channels of inspiration
to mortal man, supporting, comforting, and instructing him Moreover,
Jesus is normally the Divine Humanity and not merely one of its agents

394 In the prophetic books preceding *Jerusalem*, the Jehovah of the

Night VIII

Then Jesus Came, & Died willing beneath Tirzah & Rahab,
Thou art that Rahab. Lo, the Tomb! what can we purpose
more?

[3*] Lo, Enitharmon, terrible & beautiful in Eternal youth!
Bow down before her, you her children, & set Jerusalem free!

Rahab, burning with pride & revenge, departed from Los.
Los drop'd a tear at her departure, but he wip'd it away in
hope. 400

She went to Urizen in pride: the Prince of Light beheld,
Reveal'd before the face of heaven, his secret holiness.

[8] Darkness & sorrow cover'd all flesh. Eternity was darken'd.

Urizen sitting in his web of deceitful Religion 404
Felt the female death, a dull & numbing stupor, such as ne'er
Before assaulted the bright human form: he felt his pores
Drink in the deadly dull delusion. horrors of Eternal Death
Shot thro' him. Urizen sat stonied upon his rock.
Forgetful of his own Laws, pitying he began to Embrace
The shadowy Female Since life cannot be quench'd, Life
exuded. 410

His eyes shot outwards then his breathing nostrils drawn
forth,

Scales cover'd over a cold forehead & a neck outstretch'd
Into the deep to sieze the shadow. Scales his neck & bosom
Cover'd, & scales his hands & feet. Upon his belly falling
Outstretch'd thro' the immense, his mouth wide opening,
tongueless, 415

His teeth a triple row, he strove to sieze the shadow in vain,
And his immense tail lash'd the Abyss his human form
a Stone,

Pentateuch is commonly identified with Satan see Index, *Jesus*, &c, III.
He is represented, somewhat after the Gnostic doctrine, as a recusant spirit,
creating this world and the mortal body, with the moral law, against
Imagination and Divine Brotherhood and Love Cp Crabb Robinson,
Letter to Dorothy Wordsworth, "For whoever believes in Nature," said
Mr B[lake] "disbelieves in God, for Nature is the work of the Devil" On
my obtaining from him the declaration that the Bible was the Word of God,
I referred him to Genesis "In the beginning God created the heavens and
the earth" But I gained nothing by this, for I was triumphantly told
that this God was not Jehovah, but the Elohim, and the doctrine of the
Gnostics was repeated with sufficient consistency to silence one so unlearned
as myself Cp E G, §, ll 29-42

396 Thou art more] *an addition* 400 Los. hope] *an addition*
After l 402 Blake notes "'Darkness & sorrow &c'", turn over leaf'
This refers back to MS p 8

404 Religion] Religion, was darken'd 1st rdg

405 Felt] He felt 1st rdg

415 thro'] 2nd rdg 1st rdg illegible, del 410-442 See Index, *Serpent*

The Four Zoas

A form of Senseless Stone, remain'd in terrors on the rock,
Abominable to the eyes of mortals who explore his books. 419
His wisdom still remain'd, & all his memory stor'd with woe.

And still his stony form remain'd in the Abyss, immense,
Like the pale visage in its sheet of lead, that cannot follow.
Incessant stern disdain his scaly form gnaws inwardly, 423
With deep repentance for the loss of that fair form of Man.
With Envy he saw Los, with Envy Tharmas & the Spectre.
With envy & in vain he swam around his stony form.

No longer now Erect, the King of Light, outstretch'd in fury,
Lashes his tail in the wild deep · his Eyelids, like the Sun
Arising in his pride, enlighten all the Grizly deeps ;
His scales transparent give forth light like windows of the
morning ;

His neck flames with wrath & majesty ; he lashes the Abyss,
Beating the desarts & the rocks : the desarts feel his power ;
They shake their slumbers off. They wave in awful fear,
Calling the Lion & the Tyger, the horse & the wild Stag,

[9] The Elephant, the wolf, the Bear, the Lamia, the Satyr. 435
His Eyelids give their light around ; his folding tail aspires
Among the stars ; the Earth & all the Abysses feel hot fury
When, as the snow covers the mountains, oft petrific hardness
Covers the deeps . at his vast fury mo[a]ning in his rock,
Hardens the Lion, & the Bear trembling in the Solid mountain . 440

They view the light, & wonder, crying out, in terrible existence
Up bound. the wild stag & the horse behold the King of
Pride.

Oft doth his Eyes emerge from the Abyss into the realms
Of his Eternal day, & memory strives to augment his ruth-
fulness.

Then weeping he descends in wrath, drawing all things in his
fury
Into obedience to his will : & now he finds in vain

425 the Spectre] Urthona *1st rdg del* 428 wild] wide *1st rdg del*
 438 hardness] hardness covers *1st rdg.* 442 behold] beholds *1st rdg*
 446-454 Here as elsewhere in the preceding Nights, Urizen is represented as subject to some undefined form of control see F Z vi 142 *note*. In the present instance there is good ground for identifying it with a beneficent providence, 'permitting all things lest man should fall into Eternal Death' In *Night III*, ll 13-22, where Urizen foretells that Orc shall dominate him in the manner here described in ll 449-450, mention is made of 'the Eternal One' as the supreme power, without any explanation of the term. The matter is still further confused by the apparently

Night VIII

That not of his own power he bore the human form erect,
Nor of his own will gave his Laws in times of Everlasting.
For now fierce Orc in wrath & fury rises into the heavens,
A King of wrath & fury, a dark enraged horror. 450
And Urizen, repentant, forgets his wisdom in the abyss
In forms of priesthood, in the dark delusions of repentance,
Repining in his heart & spirit that Orc reign'd over all,
And that his wisdom serv'd but to augment the indefinite
lust.

Then Tharmas & Urthona felt the stony stupor rise 455
Into their limbs. Urthona shot forth a Vast Fibrous form :
Tharmas like a pillar of sand roll'd round by the whirlwind,
An animated Pillar rolling round & round in incessant rage.

Los felt the stony stupor, & his head roll'd down beneath
Into the Abysses of his bosom : the vessels of his blood 460
Dart forth upon the wind in pipes writhing about in the
Abyss.

And Enitharmon, pale & cold, in milky juices flow'd
Into a form of Vegetation, living, having a voice,
Moving in rootlike fibres, trembling in fear upon the Earth.

And Tharmas gave his Power to Los. Urthona gave his
Strength 465

Into the youthful Prophet, for the Love of Enitharmon
And of the nameless Shadowy female in the nether deep,
And for the dread of the dark terrors of Orc & Urizen.

Thus in a living death the nameless shadow all things bound,
All mortal things made permanent, that they may be put off
Time after time by the Divine Lamb who died for all : 471
And all in him died, & he put off all mortality

necessitarian basis of the greater part of the earlier written parts of *The Four Zoas*

After l 449 a line identical with l 452 is deleted.

451 repentant, forgets] forgets *1st rdg* the transposition is indicated by numerals over the words affected

452 Blake regarded repentance as part of the delusion of morality, he speaks later (J 43 75) of 'the infection of Sin & stern Repentance', and describes the state figuratively as 'the struggles of intanglements with incoherent roots' Cp also the language of Albion in prayer to the deluding image of a transcendent deity F Z iii 55-60

459-464 For a similar change in Enitharmon cp J. 86 50-61 In both instances there appears to be a wholly inexplicable disturbance in the spiritual nature of Los immediately preceding the consummation of his regenerative labours

465-468 Cp J 44 28-31

470-472 All. mortality] *an addition* Cp J. 12 10-15.

The Four Zoas

[10] Tharmas on high rode furious thro' the afflicted worlds, 473
 Pursuing the Vain Shadow of Hope, fleeing from identity
 In abstract false Expanses, that he may not hear the Voice
 Of Ahania wailing on the winds: in vain he flies, for still
 The voice incessant calls on all the children of Men;
 For she spoke of all in heaven & all upon the Earth
 [She] Saw not as yet the Divine vision: her Eyes are toward
 Urizen, 479
 And thus Ahania cries aloud to the Caverns of the Grave:
 ' Will you keep a flock of wolves & lead them? will you take
 the wintry blast
 For a covering to your limbs, or the summer pestilence for
 a tent to abide in?
 Will you erect a lasting habitation in the mouldering Church
 yard,
 Or a pillar & palace of Eternity in the jaws of the hungry
 grave?
 Will you seek pleasure from the festering wound, or marry
 for a Wife 485
 The ancient Leprosy, that the King & Priest may still feast
 on your decay,
 And the grave mock & laugh at the plow'd field, saying:
 " I am the nourisher, thou the destroyer: in my bosom is
 milk & wine,
 And a fountain from my breasts: to me come all multitudes;
 To my breath they obey, they worship me. I am a goddess
 & queen?" 490
 But listen to Ahania, O ye sons of the Murder'd one,
 Listen to her whose memory beholds your ancient days:
 Listen to her whose eyes behold the dark body of corruptible
 death,
 Looking for Urizen in vain. In vain I seek for morning. 494
 The Eternal Man sleeps in the Earth, nor feels the vig'rous sun,
 Nor silent moon, nor all the hosts of heaven move in his body.
 His fiery halls are dark, & round his limbs the Serpent Orc,
 Fold without fold, incompasses him, And his corrup[?]ting
 members
 Vomit out the scaly monsters of the restless deep. 499

473 on high] above 1st *rdg. del.*

474 The 'Vain Shadow of Hope' would seem to be Enion.

478-479 For Urizen] *an addition.* 'She' seems to have been omitted
 at the beginning of l 479

483-484 Cp. V. D A. 152-153

495 This would appear to be a reference to the 'tradition' of Albion:
 see index, *Albion I* Cp also l 549 below

Night VIII

They come up in the rivers, & annoy the nether parts
Of Man who lays upon the Shores, leaning his faded head
Upon the Oozy rock, inwrapped with the weeds of death.
His eyes sink hollow in his head, his flesh cover'd with slime
And shrunk up to the bones: alas, that Man should come
to this,

His strong bones beat with snows & hid within the caves of
night, 505

Marrowless, bloodless, falling into dust, driven by the winds!
O, how the horrors of Eternal Death take hold on Man!

His faint groans shake the caves, & issue thro' the desolate
rocks.

[11] And the Strong Eagle, now with num[b]ling cold blighted of
feathers, 509

Once like the pride of the sun, now flagging on cold night,
Hovers with blasted wings aloft, watching with Eager Eye
Till Man shall leave a corruptible body: he, famish'd, hears
him groan;

And now he fixes his strong talons in the pointed rock,
And now he beats the heavy air with his enormous wings.
Beside him lies the Lion dead, & in his belly worms 515
Feast on his death, till universal death devours all.

And the pale horse seeks for the pool to lie him down & die,
But finds the pools fill'd with serpents devouring one another:
He droops his head & trembling stands, & his bright eyes
decay.

These are the Visions of My Eyes, the Visions of Ahania.'

Thus cries Ahania. Enion replies from the Caverns of the
Grave: 521

'Fear not, O poor forsaken one! O land of briars & thorns,
Where once the Olive flourish'd & the Cedar spread his wings!
Once I wail'd desolate like thee: my fallow fields in fear
Cried to the Churchyards, & the Earthworm came in dismal
state. 525

I found him in my bosom & I said: "The time of Love
Appears upon the rocks & hills in silent shades." But soon
A voice came in the night, a midnight cry upon the mountains:
"Awake! the bridegroom cometh!" I awoke to sleep no
more.

But an Eternal Consummation is dark Enion, 530
The wat'ry Grave O thou Corn field! O thou Vegetater
happy!

501-506 Cp. F. Z. viii. 2 note.

530 Cp. F. Z. ix. 32 note.

The Four Zoas

More happy is the dark consumer. Hope drowns all my
torment,

For I am now surrounded by a shadowy vortex drawing
The Spectre quite away from Enion, that I die a death
Of better hope, altho' I consume in these raging waters. 535
The furrow'd field replies to the grave, I hear her reply to me :
" Behold the time approaches fast, that thou shalt be as
a thing

Forgotten . when one speaks of thee, he will not be believ'd.
When the man gently fades away in his immortality,
When the mortal disappears in improv'd knowledge, cast
away 540

The former things. So shall the Mortal gently fade away,
And so become invisible to those who still remain."

Listen ! I will tell thee what is done in the caverns of the
grave.

[12] The Lamb of God has rent the Veil of Mystery, soon to
return

In Clouds & Fires around the rock & the Mysterious tree 545
As the seed waits, Eagerly watching for its flower & fruit,
Anxious its little soul looks out into the clear expanse,
To see if hungry winds are abroad with their invisible array :
So Man looks out in tree & herb & fish & bird & beast,
Collecting up the scatter'd portions of his immortal body 550
Into the Elemental forms of every thing that grows.

He tries the sullen north wind, riding on its angry furrows,
The sultry south when the sun rises, & the angry east
When the sun sets, when the clods harden, & the cattle stand
Drooping, & the birds hide in their silent nests. He stores
his thoughts, 555

As in a store house, in his memory ; he regulates the forms
Of all beneath & all above, & in the gentle West
Reposes, where the Sun's heat dwells. He rises to the Sun,
And to the Planets of the Night, & to the stars that gild
The Zodiac, & the stars that sullen stand to north & south.
He touches the remotest pole ; & in the Center weeps, 561
That Man should labour, & sorrow, & learn, & forget, & return
To the dark valley whence he came, to begin his labour anew.
In pain he sighs, in pain he labours in his universe,
Sorrowing in birds over the deep, & howling in the wolf 565
Over the slain, & moaning in the cattle & in the winds,

540-541 It is difficult to discover the syntactical connexion between the
words 'cast away The former things' and their context

541 Mortal] Man 1st rdg del

544 See above, ll 330-333.

549-570 See General Introduction, pp 46-47.

Night VIII

And weeping over Orc & Urizen in clouds & flaming fires :
 And in the cries of birth & in the groans of death his voice
 Is heard throughout the Universe. Wherever a grass grows,
 Or a leaf buds, The Eternal Man is seen, is heard, is felt,
 And all his sorrows, till he reassumes his ancient bliss.' 571

Such are the words of Ahania & Enion. Los hears & weeps.

And Los & Enitharmon took the Body of the Lamb
 Down from the Cross, & plac'd it in a Sepulcher which Los
 had hewn 574

For himself in the Rock of Eternity · trembling & in despair
 Jerusalem wept over the Sepulcher two thousand Years.

[13] Rahab triumphs over all. She took Jerusalem
 Captive, A Willing Captive, by delusive arts impell'd
 To worship Urizen's Dragon form, to offer her own Children
 Upon the bloody Altar. John saw these things Reveal'd in
 Heaven 580

On Patmos Isle, & heard the souls cry out to be deliver'd.
 He saw the Harlot of the Kings of Earth, & saw her Cup
 Of fornication, food of Orc & Satan, press'd from the fruit of
 Mystery.

But when she saw the form of Ahania weeping on the Void,
 And heard Enion's voice sound from the caverns of the Grave,
 No more spirit remain'd in her. She secretly left the Syna-
 gogue of Satan : 586

567 flaming] dismal *1st rdg del*

572 Such . . . weeps] *an addition*. Beneath is a carefully deleted passage
 of nine lines

But Rahab (? hew'd) a Sepulcher in the Rock of Eternity,
 And placing in the Sepulcher the body which she had taken

The End of the Eighth Night

From the divine Lamb, wept over the Sepulcher, weaving
 Her web of Religion around the Sepulcher times after times beside
 Jerusalem's Gate

But as she wove, behold ! the bottom of the Sepulcher
 Rent & a door (? was) open'd thro' the bottom of the Sepulcher
 Into Eternity And as she wove, she heard a Voice behind her calling her.
 She (? turn'd) & (? saw) the Divine Vision & her .

573-576 Cp F Z viii 327-329

574 Cp F Z viii 321 *note*.

575 despair] fear *1st rdg del*

576 The 'two thousand Years' may indicate the duration of Christianity.
 This religion rationalized has been concerned only with the 'body',
 which the 'visionary of Jesus' has cast away as valueless, a dead thing
 Cp Enitharmon's dream of eighteen hundred years · *Europe*, II 151-153.

Beneath l 576, End of [the] Eighth Night *del*

577-597 Rahab . . . will] *an addition* The lines are not numbered, and
 the usual indication of the end of the Night is wanting The subject-
 matter, however, establishes the position of the passage

584-597 Nothing corresponding to this mythical treatment of Rahab
 occurs elsewhere, nor can any satisfactory interpretation be derived
 from the passage itself . but see below, l 598 *note*.

The Four Zoas

She commun'd with Orc in secret. She hid him with the flax
That Enitharmon had number'd away from the Heavens.
She gather'd it together to consume her Harlot Robes 589
In bitterest Contrition, sometimes Self condemning, repentant,
And sometimes kissing her Robes of Jewels & weeping over
them ;

Sometimes returning to the Synagogue of Satan in Pride,
And sometimes weeping before Orc in humility & trembling.
The Synagogue of Satan therefore, uniting against Mystery,
Satan divided against Satan, resolv'd in open Sanhedrim 595
To burn Mystery with fire, & form another from her ashes ;
For God put it into their heart to fulfill all his will.

The Ashes of Mystery began to animate ; they call'd it Deism
And Natural Religion ; as of old, so now anew began
Babylon again in Infancy, Call'd Natural Religion. 600

598-600 The ashes . . Religion] *an addition* These lines contain the first statement of Blake's later attitude towards Deism (cp J 52, *To the Deists*). His position is that in process of time the religions of the churches were become effete, so that 'a new Religion' was created to perpetuate the old errors (M 20 40-42). Its apostles were Voltaire and Rousseau, with whom Hume, Gibbon, and Bolingbroke were joined later (M 42 12). This curious theory of a lapse of the dogmatic theologies through exhaustion may explain II 586-597, where Rahab is represented as hesitating between the retention and the abandonment of the body of falsehood, her 'Harlot Robes' (see Index, *Weaving*, III).

NIGHT IX

THE LAST JUDGMENT

Two accounts of the beginnings of the Last Judgment are included in this Night. The earlier version (ll 90 seq.) completes the original form of *The Four Zoas* myth: the second and later account (ll. 1-89) presents the conclusion of the regenerative process described in added passages in the earlier Nights, but most completely in Nights VII and VIII. Blake does not attempt to relate the two accounts; and the description of the Harvest and Vintage of the Nations (ll 290 seq.), which is reminiscent of the Apocalypse, would seem to follow equally well upon either. It may be noticed in passing that the closing lines of *Milton* seems to refer back to the vision of the Harvest and Vintage in this Night.

In the first account, the immediate cause of the influx into mundane life of the cleansing fires of Eternity is obscurely described as Los's fear lest the annihilation of temporal error by the inspiration of the Divine Vision in Jesus should involve his own extinction or Non-Existence. Therefore in terror he pulls the sun and moon from the firmament with his 'vegetable hands', a reference to the imperfection of Los's spiritual powers that cannot be explained. But by this act the heavens and the earth are removed, and the foundations of the Eternal hulls discovered (ll 16-17). Kings, priests, and warriors, the agents of moral and civil tyranny, are overthrown before the multitudes of their slaves now set at liberty. Rahab and Tirzah, symbols of the 'feminine' delusions of Natural Religion, are consumed in the Eternal fires with the Dragon form of Urizen, his books of brass and iron, the Tree of Mystery and the Serpent body of Orc (ll 32-41). And when all tyranny is cut off from the face of the earth, the liberated souls begin to enter the Holy City (ll 80-89).

The earlier myth which follows, represents the awaking of fallen man as a spontaneous act. Rising upon his Rock of Death, he laments the confusion of his universe, and calls upon Urizen to cast aside his 'slumbers of cold abstraction', the sleep of error (l 128). Urizen obeys, repentant, and throws from him the 'excrementitious husk and covering' of his moral codes (ll 179-183, 224-228). He no longer restrains the activities of Orc, Tharmas and Los. Urizen reassumes his real and immortal form, and Ahania rises to reunite with him. But in an extremely difficult passage she is described as falling dead from excess of joy, and the three daughters of Urizen (cp F Z vi 5 vii 95) are said to guard her body in the grave, till error shall be entirely consumed from the earth (ll 194-202).

Then as in the preceding account the temporal universe is rent asunder (l 229), King and Priest are overthrown, their victims are set free, and Jesus descends, surrounded, as in Revelation, by the twenty-four venerable patriarchs and the four 'Wonders of the Almighty', the 'Lives in Eternity'. These last, it may be noticed as an additional indication of the early date of this part of Night IX, are not specifically identified with the four Zoas.

The Four Zoas

Fallen Man sees the revelation of Jesus, and rises with Urizen, desiring unity with the Divine. But the flames repel him, for the process of spiritual regeneration is not yet complete. Therefore Urizen takes the Plow of Ages, drawn by his eternal horses, and drives it over the cities and villages, the mountains and valleys, the graves and caverns of the world of death. The Souls of all the Dead are cast into the furrows (ll 314-315) and harrowed in; while the quickening flames of Orc 'heat the black mould and cause the human harvest to begin' (ll 335-336). Then 'like the harvest moon' Ahania rises, and is finally reunited with Urizen. And Orc, having 'quite consumed himself in mental flames', is revealed as Luvah, and ascends with Vala. They are put into Urizen's charge and commanded to serve man. In obedience to the command they descend into mundane life to labour for its regeneration (ll. 373-377). This, of course, marks the change from the state of error wherein Urizen and Luvah conspire against Man, and at the same time are antagonistic to each other (F Z i 173 seq.). For Urizen now appears as a controlling intellectual force, the power of right reason (cp F Z vii 359-360): he is pre-eminently the director of the regenerative labours in this Night. The significance of the ascended Luvah is less clear; it can only be suggested that he represents purified passion 'controllable by Reason's power' and directed to spiritual ends.

Then follows (ll. 383-556) a long quasi-pastoral interlude which is written in the imagery and diction of *Thel*. It describes the state of Luvah and Vala in the renewal of their 'ancient golden age'. It has no apparent connexion with any other part of *The Four Zoas*, and its independent value seems to be negligible. Like *Thel* again, what meaning it has it carries on the surface.

After this digression the story reverts to the progress of the Human Harvest. 'Times are ended' (l 566) and Luvah reascends into the heavens. Urizen and his sons reap and bind the sheaves (ll 577-584); then Enion and Tharmas reunite and rise to the feast of the Eternals, who mourn over the Generative World (ll 620-644). Urizen threshes and Tharmas winnows the human grain, and the chaff, Mystery, with its Kings, Councillors, and Warriors, is driven into the caves. The emancipated souls 'from every Earth in the wide Universe' rejoice in their liberty (ll 666-689).

The Harvest completed, Luvah is sent to the Vintage of the Nations (ll 691-792). The purpose of this is not clear, unless it refer to the cleansing of human passions and desires, and the restoration of the primal state of innocence and love (cp ll 699-706). Finally, when the wine has been separated from the lees, the corn is taken from the Stores of Urizen, and converted into the Bread of Ages by Los, who now appears in his regenerate power as Urthona (ll 799-822). Then,

Man walks forth from the midst of the fires. the evil is all consum'd.

The perverted or partial visions of the Spectre of Prophecy, the delusive Phantom Los disappear before the fuller revelation, when Urthona rises

to form the golden armour of science
For intellectual War. The war of swords departed now;
The dark Religions are departed, & sweet Science reigns.

VALA

Night the Ninth

Being

The Last Judgment

AND Los & Enitharmon builded Jerusalem, weeping
Over the Sepulcher, & over the Crucified body,
Which to their Phantom Eyes appear'd still in the Sepulcher.
But Jesus stood beside them in the Spirit, Separating
Their Spirit from their body. Terrified at Non Existence—
For such they deem'd the death of the body—Los his vegetable
hands 6
Outstretch'd; his right hand, branching out in fibrous
strength,
Siez'd the Sun; His left hand like dark roots cover'd the
Moon,
And tore them down, cracking the heavens across from im-
mense to immense.
Then fell the fires of Eternity, with loud & shrill 10
Sound of Loud Trumpet thundering along from heaven to
heaven,
A mighty sound articulate: 'Awake, ye dead, & come
To Judgment, from the four winds! Awake, & Come away!'
Folding like scrolls of the Enormous volume of Heaven &
Earth,
With thunderous noise & dreadful shakings, rocking to & fro,
The heavens are shaken, & the Earth removed from its place,
The foundations of the Eternal hills discover'd. 17
The thrones of Kings are shaken, they have lost their robes
& crowns;
The poor smite their oppressors, they awake up to the harvest
The naked warriors rush together down to the sea shore, 20
Trembling before the multitudes of slaves now set at liberty:

1-13 And away] *written over deleted passage*

1 Cp. F. Z viii 175-186 and 183 *note*

2-3 Cp F Z viii 321-329 *note*

10 The 'fires of Eternity' represent the spiritual influx in which the whole creation which now is 'finite and corrupt' 'will be consumed and appear infinite and holy' (M. H. H., p. 14).

16-31 Cp *America*, ll 37-51 and ll 144-150.

19 The poor . . . harvest] *an addition*

21 Trembling . . . liberty] *an addition.*

The Four Zoas

They are become like wintry flocks, like forests strip'd of leaves.

The oppressèd pursue like the wind; there is no room for escape.

The Spectre of Enitharmon, let loose on the troubled deep,
Wail'd shrill in the confusion; & the Spectre of Urthona 23

[2] Reciev'd her in the darkening south. Their bodies lost, they stood

Trembling & weak, a faint embrace, a fierce desire, as when
Two shadows mingle on a wall: they wail, & shadowy tears
Fell down, & shadowy forms of joy mix'd with despair & grief.

Their bodies, buried in the ruins of the Universe, 30
Mingled with the confusion. Who shall call them from the Grave?

Rahab & Tirzah wail aloud in the wild flames. they give up themselves to Consummation

The books of Urizen unroll with dreadful noise. the folding Serpent

Of Orc began to Consume in fierce raving fire; his fierce flames 34

Issu'd on all sides, gathering strength in animating Volumes,
Roaming abroad on all the winds, raging intense, reddening
Into resistless pillars of fire, rolling round & round, gathering
Strength from the Earths consum'd & heavens & all hidden abysses,

Where'er the Eagle has Explor'd, or Lion or Tyger trod,

23 The escape] *an addition*

24 The Spectre of Enitharmon is not mentioned elsewhere

32 Rahab. Consummation] *an addition* The use of 'Consummation' suggests that Blake derives it from 'consume', making it equivalent to the 'consuming' or the annihilation of error Cp *Cat 1810*, the description of Blake's picture 'The Last Judgment' 'Between the figures of Adam & Eve appears a fiery Gulph descending from the sea of fire before the throne In this Cataract Four Angels descend to awake the dead beneath these is the Seat of the Harlot nam'd Mystery in the Revelations She is siezed by Two Beings, each with three heads they Represent Vegetative Existence as it is written in Revelations, they strip her naked & burn her with fire it represents the Eternal Consummation of Vegetable Life & Death with its Lusts The wreathed Torches in their hands represent Eternal Fire, which is the fire of Generation or Vegetation it is an Eternal Consummation. Those who are blessed with Imaginative Vision see This Eternal Female & tremble at what others fear not, while they despise & laugh at what others fear Her Kings & Counselors & Warriors descend in Flames Lamenting & looking on her in astonishment & Terror.'

35 Cp F. Z. vi 164 *note*, and see Index, *Orc*

36 Roaming] Not clearly written—perhaps 'Roaring'.

Night IX

Or where the Comets of the night or stars of day 40
Have shot their arrows or long beamèd spears in wrath & fury.

And all the while the trumpet sounds.

From the clotted gore & from the hollow den

Start forth the trembling millions into flames of mental fire,
Bathing their limbs in the bright visions of Eternity. 45

Then, like the doves, from pillars of Smoke the trembling
families

Of women & children throughout every nation under heaven

Cling round the men in bands of twenties & of fifties, pale

As snow that falls around a leafless tree upon the green.

Their oppressors are fall'n ; they have stricken them ; they
awake to life. 50

Yet pale the just man stands, erect & looking up to heav'n.

Trembling & stricken by the Universal stroke, the trees
unroot ,

The rocks groan horrible & run about ; the mountains &

Their rivers cry with a dismal cry ; the cattle gather together ;

Lowling they kneel before the heavens ; the wild beasts of
the forests 55

Tremble, the Lion shuddering asks the Leopard : ' Feelest thou
The dread I feel, unknown before ? ' My voice refuses to roar,

And in weak moans I speak to thee. This night,

Before the morning's dawn, the Eagle call'd the Vulture,

The Raven call'd the hawk. I heard them from my forests,

Saying : " Let us go up far, for soon I smell upon the wind 61
A terror coming from the south." The Eagle & Hawk fled
away

At dawn, & E'er the sun arose, the raven & Vulture follow'd.

Let us flee also to the north.' They fled. The Sons of Men
Saw them depart in dismal droves. The trumpet sounded
loud 65

And all the Sons of Eternity Descended into Beulah.

[3] In the fierce flames the limbs of Mystery lay consuming with
howling

And deep despair. Rattling go up the flames around the
Synagogue

40 day] eternal day 1st rdg ; astitial day 2nd rdg

42-3 And . . . den]

And all the while the trumpet sounds ' Awake ye dead & come

To Judgment ' from the clotted gore & from the hollow den 1st rdg.

43-45 Cp *infra*, ll 87-89.

50 Their life] an addition

51 Yet] Then 1st rdg del

60 forests] forests black 1st rdg.

65-66 The trumpets . . . Beulah] written over three and a half lines evaded

66-80 And . . . Earth] written over deleted title ' Vala / Night the Ninth /
Being / The Last Judgment '

The Four Zoas

Of Satan. Loud the Serpent Orc rag'd thro' his twenty seven
Folds. The tree of Mystery went up in folding flames.

Blood issu'd out in mighty volumes, pouring in whirlpools
fierce 71

From out the flood gates of the Sky. The Gates are burst ;
down pour

The torrents black upon the Earth ; the blood pours down
incessant.

Kings in their palaces lie drown'd ; shepherds, their flocks,
their tents,

Roll down the mountains in black torrents. Cities, Villages,
High spires & Castles, drown'd in the black deluge ; shoal
on shoal 76

Float the dead carcasses of Men & Beasts driven to & fro on
waves

Of foaming blood beneath the black incessant Sky, till all
Mystery's tyrants are cut off & not one left on Earth.

And when all Tyranny was cut off from the face of Earth, 80
Around the Dragon form of Urizen, & round his strong
form,

The flames, rolling intense thro' the wide Universe,
Began to Enter the Holy City. Entering the dismal clouds,
In furrow'd lightnings break their way the wild flames,
whirring up

The Bloody Deluge, living flames wingèd with intellect 85
And Reason; round the Earth they march in order, flame by
flame.

From the clotted gore & from the hollow den
Start forth the trembling millions into flames of mental fire,
Bathing their limbs in the bright visions of Eternity.
Beyond this Universal Confusion, beyond the remotest
Pole, 90

Where their vortexes begin to operate, there stands
A Horrible rock far in the South · it was forsaken when
Urizen gave the horses of Light into the hands of Luvah.

69 The twenty-seven folds of the Serpent Orc may well have some
affinity with the Twenty-seven Heavens of the Mundane Shell see Index,
Mundane Shell, Note II

81-89 Around . Eternity] *marginal addition*, marked for insertion here.
83-86 Entering . . flame] Punctuation doubtful ; ' flames ' is taken
as subject of the sentence

83 Began to Enter the Holy City] Began to draw near to the Earth
1st vdg del

84 whirring] *not legibly written* · a dubious reading

86 Reason here is used in its higher sense · cp F Z vii 360 *note*.

88 See above, l. 10 *note* 90 Beyond] Without *1st vdg. del.*

91 Cp F. Z vi 184 *note* 92 Cp Europe, l 96 *note*.

Night IX

On this rock lay the faded head of the Eternal Man,
Enwrappèd round with weeds of death, pale, cold, in sorrow
& woe. 95

He lifts the blue lamps of his Eyes, & cries with heavenly
voice.

Bowing his head over the consuming Universe, he cried :

' O weakness & O weariness ! O war within my members !

My sons, exiled from my breast, pass to & fro before me.

My birds are silent on my hills ; flocks die beneath my
branches ; 100

My tents are fallen ; my trumpets & the sweet sounds of my
harp

Is silent on my clouded hills that belch forth storms & fires.

My milk of cows & honey of bees & fruit of golden harvest

Are gather'd in the scorching heat & in the driving rain.

My robe is turned to confusion, & my bright gold to stone.

Where once I sat, I weary walk in misery & pain , 106

For from within my wither'd breast, grown narrow with my
woes,

The Corn is turn'd to thistles, & the apples into poison ;

The birds of song to murderous crows, My joys to bitter
groans ;

[4] The voices of children in my tents to cries of helpless infants ;

And all exiled from the face of light & shine of morning, 111

In this dark world, a narrow house, I wander up & down.

I hear Mystery howling in these flames of Consummation.

When shall the Man of future times become as in days of old ?

O weary life ! why sit I here, & give up all my powers 115

To indolence, to the night of death, when indolence &
mourning

Sit hovering over my dark threshold ? Tho' I arise, look out

And scorn the war within my members, yet my heart is weak

And my head faint. Yet will I look again into the morning.

Whence is this sound of rage of Men drinking each other's
blood, 120

Drunk with the smoking gore, & red, but not with nourishing
wine ? '

The Eternal Man sat on the Rocks & cried with awful voice :

' O Prince of Light, where art thou ? I behold thee not, as once

In those Eternal fields, in clouds of morning stepping forth

With harps & songs, where bright Ahanias sang before thy face,

94 Cp F. Z. viii 4 note

97

107 wither'd] narrow 1st rdg del.

Bowing . . cried] an addition.

113 Cp. F. Z. ix. 32 note.

123-126 Cp F. Z. v. 189 seq.

The Four Zoas

And all thy sons & daughters gather'd round my ample table.
 See you not all this wracking furious confusion ? 127
 Come forth from slumbers of thy cold abstraction ! come forth !
 Arise to Eternal births ! shake off thy cold repose !
 Schoolmaster of souls, great opposer of change, arise ! 130
 That the Eternal worlds may see thy face in peace & joy ;
 That thou, dread form of Certainty, maist sit in town & village
 While little children play around thy feet in gentle awe,
 Fearing thy frown, loving thy smile, O Urizen Prince of
 Light !'

He call'd : the Deep buried his voice , & answer none
 return'd. 135
 Then wrath burst round ; the Eternal Man was wrath : again
 he cried :

' Arise, O strong form of Death ! O dragon of the Deeps !
 Lie down before my feet, O Dragon ! let Urizen arise ! 138
 O ! how could'st thou deform those beautiful proportions
 Of life & person ? for as the Person, so is his life proportion'd.
 Let Luvah rage in the dark deep, even to Consummation :
 For if thou feedest not his rage it will subside in peace.
 But if thou darest, obstinate, refuse my stern behest,
 Thy crown & scepter I will sieze, & regulate all my members
 In stern severity, & cast thee out into the indefinite 145
 Where nothing lives, there to wander . & if thou returnest
 weary,

Weeping at the threshold of Existence, I will steel my heart
 Against thee to Eternity, & never recieve thee more.
 Thy self destroying, beast form'd Science shall be thy eternal
 lot.

My anger against thee is greater than against this Luvah ;
 For war is energy Enslav'd . but thy religion, 151
 The first author of this war, & the distracting of honest minds

127 See . . confusion] *an addition* 128 Cp B A 1v 3-18.

132 Cp F Z ii 315 'Urizen who was Faith & Certainty'

139-140 O . . proportion'd] *an addition* The Human Form is the symbol of the ideal state of existence, the rightly proportioned life In Blake's later writings this connexion between Form and Life is among the most striking features of his aesthetic

140 Person] Person is *1st rdg* 141 See above, l 32 note.

149 'Science' here is apparently Urizen's 'Philosophy of the Five Senses' (*Africa*, l 47), which has an ethical as well as a metaphysical content. 'Beast-form'd' here would seem to mean 'in the form of a beast' not spiritual or 'human-formed' (see B A, chap 11, and Index, *Human Form*) The phrase 'eternal lot' is explained in l 157. 'Error can never be redeem'd in all Eternity'

151 energy Enslav'd] honest energy *1st rdg*

152 distracting] *dubious reading perhaps destruction or distrusting*

Night IX

Into confused perturbation & strife & honour & pride,
Is a deceit so detestable, that I will cast thee out
If thou repentest not ; & leave thee, as a rotten branch, to
be burnèd 155

With Mystery the Harlot & with Satan for Ever & Ever.
Error can never be redeem'd in all Eternity ;
But Sin, Even Rahab, is redeem'd in blood & fury & jealousy,
That line of blood that stretch'd across the windows of the
morning
Redeem'd from Error's power. Wake, thou dragon of the
deeps ! ' 160

- [5] Urizen wept in the dark deep, anxious his scaly form
To reassume the human ; & he wept in the dark deep,
Saying : ' O that I had never drank the wine nor eat the bread
Of dark mortality ; nor cast my view into futurity, nor turn'd
My back, dark'ning the present, clouding with a cloud ; 165
And building arches high, & cities, turrets & towers & domes,
Whose smoke destroy'd the pleasant gardens & whose running
kennels
Chok'd the bright rivers ; burdening with my Ships the angry
deep,
Thro' Chaos seeking for delight, & in spaces remote 169
Seeking the Eternal, which is always present to the wise ;
Seeking for pleasure which unsought falls round the infant's
path
And on the fleeces of mild flocks who neither care nor labour.
But I, the labourer of ages, whose unwearied hands
Are thus deform'd with hardness, with the sword & with the
spear
And with the chisel & the mallet, I, whose labours vast 175
Order the nations, separating family by family,
Alone enjoy not . I alone in misery supreme,
Ungratified, give all my joy unto this Luvah & Vala.
Then Go, O dark futurity ! I will cast thee forth from these
Heavens of my brain, nor will I look upon futurity more. 180
I cast futurity away, & turn my back upon that void
Which I have made for lo, futurity is in this moment.

153 honour] *perhaps* horror

156-160 With deeps] *an addition*, l 159 being later than the rest.
Nothing can be discovered to throw light upon the ' line of blood '.

164 futurity] the past *1st rdg del* Cp. F. Z iii 10.

166 towers] high towers *1st rdg* 168 Cp F. Z vii a, 11 note

173-176 See Index, *Urizen*.

179 futurity] remembrance *1st rdg del* . cp ll. 180 and 181.

182 futurity] Remembrance *1st rdg. del*

The Four Zoas

Let Orc consume ; let Tharmas rage ; let dark Urthona give
All strength to Los & Enitharmon, & let Los, self-curs'd,
Rend down this fabric as a wall ruin'd & family extinct ! 185
Rage, Orc ! Rage, Tharmas ! Urizen no longer curbs your
rage.'

So Urizen spoke. He shook his snows from off his shoulders
& arose

As on a Pyramid of mist, his white robes scattering
The fleecy white. Renew'd, he shook his agèd mantles off
Into the fires. Then glorious, bright, Exulting in his joy, 190
He sounding rose into the heavens in naked majesty,
In radiant Youth : when Lo ! like garlands in the Eastern sky
When vocal May comes dancing from the East, Ahania came
Exulting in her flight. As when a bubble rises up
On to the surface of a lake, Ahania rose in joy. 195
Excess of Joy is worse than grief ; her heart beat high, her
blood

Burst its bright vessels : she fell down dead at the feet of
Urizen

Outstretch'd, a Smiling corse. They buried her in a silent
cave.

Urizen dropt a tear : the Eternal Mind Darken'd with sorrow.

The three daughters of Urizen Guard Ahania's death couch ;
Rising from the confusion in tears & howlings & despair ; 201
Calling upon their father's Name upon their Rivers dark

And the Eternal Man Said : ' Hear my words, O Prince of
Light !

- [6] Behold Jerusalem, in whose bosom the Lamb of God 204
Is seen, tho' slain before her Gates ! he, self renew'd, remains
Eternal, & I thro' him awake to life from death's dark vale.
The times revolve ; the time is coming when all these delights
Shall be renew'd, & all these Elements that now consume
Shall reflourish. Then bright Ahania shall awake from death,

186 Urizen's abandonment of his former restrictive power is immediately followed by the disappearance of those attributes that characterized him as the God of Moral Law

193 May] Blake has ' may '.

195-199 Like much else connected with Ahania, this episode is obscure.

199 Mind] Man *1st rdg*

200-202 The . . dark] *marginal addition* ; position not indicated.
Cp F Z, vi 5 *note*.

203 words] voice *1st rdg del*

204-206 Behold . . vale] *an addition*.

204 God] God is seen *1st rdg*

204-205 Cp. F. Z. viii 184-187

209-212 Cp. F. Z i 58-62. The significance of these lines is obscure.
It may be, though the suggestion is made with all diffidence, that the

Night IX

A glorious Vision to thine Eyes, a Self renewing Vision, 216
The spring, the summer to be thine ; then sleep the wintry
days

In silken garments spun by her own hands against her funeral.
The winter thou shalt plow & lay thy stores into thy barns,
Expecting to receive Ahania in the spring with joy,
Immortal thou, Regenerate She ; & all the lovely Sex 215
From her shall learn obedience, & prepare for a wintry grave,
That spring may see them rise in tenfold joy & sweet delight.
Thus shall the male & female live the life of Eternity,
Because the Lamb of God Creates himself a bride & wife
That we, his Children, evermore may live in Jerusalem, 220
Which now descendeth out of heaven, a City, Yet a Woman,
Mother of myriads redeem'd & born in her Spiritual palaces,
By a New Spiritual birth Regenerated from Death '

Urizen said : ' I have Errèd & my Error remains with me.
What Chain encompasses ? in what Lock is the river of light
confin'd, 225

That issues forth in the morning by measure, & the evening
by carefulness ?

Where shall we take our stand, to view the infinite & un-
bounded ?

Or where are human feet ? for Lo ! our eyes are in the
heavens.'

He ceas'd. for, riv'n link from link, the bursting Universe
explodes.

All things revers'd flew from their centers : rattling bones
To bones Join : shaking, convuls'd, the shivering clay
breathes ; 231

Each speck of dust to the Earth's center nestles round & round
In pangs of an Eternal Birth, in torment & awe & fear.

' glorious Vision ' represented by Ahania is intermittent, the period of its
immediate apprehension being symbolized by spring and summer. Be-
tween these moments of direct spiritual influx, i. e. in ' winter ', man is
sustained by a mediate form of vision, Ahania sleeping in silken garments
(see Index, *Weaving* III), as it were the form under which the ecstatic
vision is recollected in tranquility. Unfortunately there is no other passage
by which this explanation can be tested

210 to] of 1st *væg del*

216 Cp. *Cat* 1810 ' In Eternity Woman is the Emanation of Man, she
has No Will of her own. There is no such thing in Eternity as a Female Will '

219-223 This conception of Jerusalem comes nearer to that in the
Apocalypse than to Blake's later treatment of the symbol

226 Cp. M. H. H., Proverb 14. ' Bring out number, weight & measure
in a year of dearth ' The allusion is to the restrictive operation of morality.

231 To bones] These words originally stood at the end of l 230 : then
they were deleted and inserted in their present position

The Four Zoas

All spirits deceas'd, let loose from reptile prisons, come in
 shoals : 234
 Wild furies from the tyger's brain & from the lion's Eyes,
 And from the ox & ass come moping terrors, from the Eagle
 And raven ; numerous as the leaves of Autumn every species
 Flock to the trumpet, mutt'ring over the sides of the grave,
 & crying
 In the fierce wind round heaving rocks & mountains fill'd
 with groans.
 On rifted rocks suspended in the air by inward fires 240
 Many a woful company, & many on clouds & waters,
 Fathers & friends, Mothers & Infants, Kings & Warriors,
 Priests & chain'd Captives, met together in a horrible fear.
 And every one of the dead appears as he had liv'd before,
 [7] And all the marks remain of the Slave's scourge & tyrant's
 Crown, 245
 And of the Priest's o'ergorgèd Abdomen, & of the merchant's
 thin
 Sinewy deception, & of the warrior's outraving & thought-
 lessness,
 In lineaments too extended & in bones too strait & long.
 Theyshew their wounds: theyaccuse, they sieze the oppressor :
 howlings began
 On the golden palace, songs & joy on the Desart. The Cold
 babe 250
 Stands in the furious air ; he cries ; the children of six
 thousand years
 Who died in infancy rage furious ; a mighty multitude rage
 furious,
 Naked & pale, standing on the expecting air to be deliver'd,
 Rend limb from limb the warrior & the tyrant, reuniting in pain.
 The furious wind still rends around . they flee in sluggish
 effort. 255
 They beg, they intreat in vain now ; they listen'd not to
 intreaty.
 They view the flames, red rolling on thro' the wide universe,

234 Cp B U ix 1-16, and F Z vi 113 *note*

245-248 Cp F Z ix 18-50 and 139 *note*

247 outraving] *doubtful word, indistinctly written*

248 Cp F Z ix 139-140 and *note*

249 Howlings began] *indistinctly written in ink repeated more clearly above in pencil*

253 on the] *perhaps in the*

254 The relation of this line to its context is not evident.

255 ' they ' are ' the warrior & the tyrant ' of l. 254

256 They . . intreaty] *an addition*

Night IX

From the dark jaws of death beneath & desolate shores
remote,
These covering vaults of heaven, & these trembling globes of
earth.

One Planet calls to another, & one star enquires of another :
' What flames are these coming from the South ? what noise,
what dreadful rout 261

As of a battle in the heavens ? Hark ! heard you not the
trumpet

As of fierce battle ? ' While they spoke the flames come on,
intense, roaring.

They see him whom they have pierc'd ; they wail because of
him.

They magnify themselves no more against Jerusalem, Nor
Against her little ones. The innocent, accused before the
Judges, 266

Shines with immortal Glory : trembling, the Judge springs
from his throne,

Hiding his face in the dust beneath the prisoner's feet, &
saying :

' Brother of Jesus, what have I done ? intreat thy lord for me !
Perhaps I may be forgiven ! ' While he speaks, the flames
roll on ; 270

And after the flames appears the Cloud of the Son of Man
Descending from Jerusalem with power & great Glory.

All nations look up to the Cloud, & behold him who was
Crucified.

The Prisoner answers : ' You scourg'd my father to death
before my face

While I stood bound with cords & heavy chains Your
hypocrisy 275

Shall now avail you nought ! ' So speaking, he dash'd him
with his foot.

The Cloud is Blood, daz[z]ling upon the heavens ; & in the cloud
Above, upon its volumes, is beheld a throne & a pavement
Of precious stones, surrounded by twenty four venerable
patriarchs ;

258 dark] black 1st rdg del 260 calls] cries 1st rdg. del.

271 Blake uses the title ' Son of Man ' only in one other place (F Z
III 63), but there it is used of Luvah, not directly of Christ.

274-276 The Prisoner . . . foot] *marginal addition*, marked for insertion
here. For the ethical basis of these lines, see E. G. 7^a, I 25 (Clar Press,
p 251) ' He who loves his Enemies betrays his Friends.'

277-283 Cp Rev iv and Cat. 1810.

278 a throne & a] as a throne & as a 1st rdg. del.

The Four Zoas

And these again surrounded by four Wonders of the Almighty,
Incomprehensible, pervading all, amidst & round about, 281
Fourfold each in the other reflected: they are named Life's
in Eternity,

Four Starry Universes, going forward from Eternity to
Eternity.

And the Fall'n Man, who was arisen upon the Rock of Ages,
[8] Beheld the Vision of God; & he arose up from the Rock.
And Urizen arose up with him, walking thro' the flames 286
To meet the Lord coming to Judgment; but the flames
repell'd them

Still to the Rock. in vain they strove to Enter the Con-
summation

Together; for the Redeem'd Man could not enter the Con-
summation.

Then siez'd the sons of Urizen the Plow: they polish'd it
From rust of ages. all its ornament of gold & silver &
ivory 291

Reshone across the field immense, where all the nations
Darken'd like Mould in the divided fallows, where the weed
Triumphs in its own destruction They took down the harness
From the blue walls of heaven, starry, jingling, ornamented
With beautiful art, the study of angels, the workmanship of
Demons 296

When Heaven & Hell in Emulation strove in sports of Glory.

The noise of rural work resounded thro' the heavens of
heavens:

The horse[s] neigh from the battle, the wild bulls from the
sultry waste,

The tygers from the forests, & the lions from the sandy
desarts. 300

They sing; they sieze the instruments of harmony, they
throw away

The spear, the bow, the gun, the mortar; they level the
fortifications;

280-283 See Index, *Zoas*, and *Cat* 1810

284 The 'Rock of Ages' seems to be equivalent to temporal existence,
as the fallen state of Man. It is represented as surrounded by the 'Sea of
Time and Space' (M 14. 36-38), and is one of the symbols arising out of
Blake's mythical interpretation of the Deluge. See Index, *Atlantic*
Continents, and cp F. Z viii 4 note.

289 Redeem'd] Fallen 1st rdg. del. Man] man 1st rdg. The flames
were to destroy, not the spirit, the Redeemed Man, but the error of his
mieu.

290 See Index, *Plow*.

Night IX

They beat the iron engines of destruction into wedges ;
They give them to Urthona's sons : ringing the hammers
sound 304

In dens of death, to forge the spade, the mattock & the ax,
The heavy roller to break the clods, to pass over the nations.

The Sons of Urizen shout. Their father rose. The Eternal
horses

Harness'd, They call'd to Urizen : the heavens mov'd at
their call.

The limbs of Urizen shone with ardor. He laid his hand on
the Plow,

Thro' dismal darkness drave the Plow of ages over Cities 310
And all their Villages, over Mountains & all their Vallies,
Over the graves & caverns of the Dead, Over the Planets
And over the void Spaces, over sun & moon & star & con-
stellation.

Then Urizen commanded, & they brought the Seed of Men.
The trembling souls of All the Dead stood before Urizen, 315
Weak, wailing in the troubled air, East, west & north &
south.

[9] He turn'd the horses loose, & laid his Plow in the northern
corner

Of the wide Universal field, then step'd forth into the immense.

Then he began to sow the seed. He girded round his loins
With a bright girdle, & his skirt fil'd with immortal souls.
Howling & Wailing fly the souls from Urizen's strong hand.

For from the hand of Urizen the myriads fall like stars 322
Into their own appointed places : driven back by the winds,
The naked warriors rush together down to the sea shores.
They are become like wintry flocks, like forests strip'd of
leaves. 325

The Kings & Princes of the Earth cry with a feeble cry,
Driven on the unproducing sands & on the harden'd rocks
And all the while the flames of Orc follow the vent'rous feet
Of Urizen ; & all the while the Trump of Tharmas sounds.

309 The limbs of Urizen shone with ardor : he rose up from the Rock :
The Fallen Man wond'ring beheld. He laid his hand on the plow.
1st vdg
314 Cp B A v 56-65, where Urizen sows the 'seed of eternal science'.
318 forth] out 1st vdg del 324-325 Cp F Z ix' 20 and 22
328 The quickening fires of Orc, 'thick flaming, thought creating'
(Asia, l 6)

The Four Zoas

Weeping & wailing fly the souls from Urizen's strong hands.
 The daughters of Urizen stand with Cups & measures of
 foaming wine 331
 Immense upon the heavens, with bread & delicate repasts.
 Then follows the golden harrow in the midst of Mental fires.
 To ravishing melody of flutes & harps & softest voice
 The seed is harrow'd in, while flames heat the black mould
 & cause 335
 The human harvest to begin. Towards the south first sprang
 The myriads, & in silent fear they look out from their graves.

 Then Urizen sits down to rest ; & all his wearied Sons
 Take their repose on beds , they drink, they sing, they view
 the flames 339
 Of Orc ; in joy they view the human harvest springing up.
 A time they give to sweet repose till all the harvest is ripe.

 And Lo ! like the harvest Moon, Ahania cast off her death
 clothes.
 She folded them up in care, in silence, & her bright'ning limbs
 Bath'd in the clear spring of the rock ; then from her dark-
 som cave
 Issu'd in majesty divine Urizen rose up from his couch 345
 On wings of tenfold joy, clapping his hands, his feet, his
 radiant wings
 In the immense, as when the Sun dances upon the mountains ;
 A shout of jubilee in lovely notes responding from daughter
 to daughter,
 From son to son, as if the stars beaming innumerable 349
 Thro' night should sing, soft warbling, filling Earth & heaven.
 And bright Ahania took her seat by Urizen in songs & joy.

 The Eternal Man also sat down upon the Couches of Beulah,
 Sorrowful that he could not put off his new risen body
 In mental flames . the flames refus'd ; they drave him back
 to Beulah.
 His body was redeem'd to be permanent thro' Mercy Divine.

 [10] And now fierce Orc had quite consum'd himself in Mental
 flames, 356
 Expending all his energies against the fuel of fire.
 The Regenerate Man stoop'd his head over the Universe, & in

331-332 The daughters . . repasts] *an addition*

333 See Index, *Plow* etc

336 See Index, *Cardinal Points*

350 Earth] *earth 1st vdg*

352-355 The Eternal . . . Divine] *an addition*

357 energies] *perhaps energy.*

358 Regenerate] *Ancient 1st vdg.*

Night IX

His holy hands reciev'd the flaming Demon & Demoness of
smoke,
And gave them to Urizen's hands. The Immortal frown'd
saying : 360

'Luvah & Vala, henceforth you are Servants : obey & live !
You shall forget your former state. Return, O Love, in peace
Into your place, the place of seed, not in the brain or heart.
If Gods combine against Man, Setting their dominion above
The Human form Divine, Thrown down from their high
Station 365

In the Eternal heavens of Human Imagination, buried beneath
In dark Oblivion with incessant pangs ages on ages
In enmity & war first weaken'd ; then in stern repentance
They must renew their brightness, & their disorganiz'd func-
tions

Again reorganize, till they resume the image of the human,
Co-operating in the bliss of Man, obeying his Will, 371
Servants to the infinite & Eternal of the Human form.'

Luvah & Valan descended & enter'd the Gates of Dark
Urthona,
And walk'd from the hands of Urizen in the shadows of Vala's
Garden,
Where the impressions of Despair & Hope for ever vegetate
In flowers, in fruits, in fishes, birds & beasts & clouds &
waters, 376

359 The Demon and Demoness of Smoke are Luvah or Orc and Vala
361-372 Cp D C iii, p 21. 'Visions of these eternal principles or
characters of human life appear to poets, in all ages the Grecian gods
were the ancient Cherubim of Phoenicia, but the Greeks, and since them,
the Moderns, have neglected to subdue the gods of Priam. These gods
are visions of the eternal attributes or divine names, which, when erected
into gods, become destructive to humanity. They ought to be the servants
and not the masters of man, or of society. They ought to be made to
sacrifice to man, and not man compelled to sacrifice to them ; for when
separated from man, or humanity, who is Jesus the Saviour, the vine of
eternity, they are thieves and rebels, they are destroyers.'

363 See Index, *Head, Heart, and Loins*

364 The Gods are the 'eternal attributes' of man. The passages in
the earlier *Nights* where the Zoas in turn assume the place of Gods over
man are apparently related to the present lines, though inability to
identify with certainty the particular attributes represented by the Zoas
still makes interpretation difficult

366 Imagination Thought *rst rdg. del*

373 Cp J 39 7-10.

In the Fourth region of Humanity, Urthona nam'd,
Mortality begins to roll the billows of Eternal Death
Before the Gate of Los. Urthona here is named Los,
And here begins the System of Moral Virtue named Rahab

The Four Zoas

The Land of doubts & shadows, sweet delusions, uniform'd hopes.

They saw no more the terrible confusion of the wracking universe ;

They heard not, saw not, felt not all the terrible confusion ;
For in their orb'd senses, within clos'd up, they wander'd at will 380

And those upon the Couches view'd them in the Dreams of Beulah

As they repos'd from the terrible wide universal harvest.

Invisible, Luvah in bright clouds hover'd over Vala's head,
And thus their ancient golden age renew'd ; for Luvah spoke
With voice mild from his golden Cloud upon the breath of morning : 385

' Come forth, O Vala, from the grass & from the silent dew ;
Rise from the dews of death, for the Eternal Man is Risen ! '

She rises among flowers & looks toward the Eastern clearness ;
She walks, yea runs—her feet are wing'd—on the tops of the bending grass.

Her garments rejoice in the vocal wind & her hair glistens with dew. 390

She answer'd thus ' Whose voice is this in the voice of the nourishing air,

In the spirit of the morning, awaking the Soul from its grassy bed ?

[11] Where dost thou dwell ? for it is thee I seek, & but for thee I must have slept Eternally, nor have felt the dew of thy morning.

Look how the opening dawn advances with vocal harmony !
Look how the beams foreshew the rising of some glorious power ! 396

The sun is thine ; he goeth forth in his majestic brightness
O thou creating voice that callest, & who shall answer thee ?'

377 Land] *not legibly written* ; perhaps ' Sand '.

381-382 And . . . harvest] *an addition* Cp F Z. ix 338-341

385 With . . . morning] *an addition*

386-554 This long interlude, wherein Blake almost reverts to the facile prettiness of imagery and diction, not always free from feebleness, that characterizes *Thel*, does not clearly join itself to any other myth in *The Four Zoas*. Like *Thel*, again, what meaning it has, is, in the main, visible upon the surface. For the association of Luvah with the Sun in the opening lines, cp *Thel*, § ii, l 8 *note*

397 he] when he *rst* *rdg*

Night IX

'Where dost thou flee, O fair one ! where dost thou seek thy happy place ?'

'To yonder brightness : there I haste, for sure I came from thence ;

Or I must have slept eternally, nor have felt the dew of morning.' 400

'Eternally thou must have slept, nor have felt the morning dew,

But for yon nourishing sun 'tis that by which thou art arisen

The birds adore the sun ; the beasts rise up & play in his beams ,

And every flower & every leaf rejoices in his light. 405

Then, O thou fair one, sit thee down, for thou art as the grass ;
Thou risest in the dew of morning, & at night art folded up.'

'Alas ! am I but as a flower ? then will I sit me down ;

Then will I weep, then I'll complain & sigh for immortality,

And chide my maker, thee, O Sun, that raisedst me to fall.'

So saying she sat down & wept beneath the apple trees 411

'O ! be thou blotted out, thou Sun, that raisedst me to trouble,

That gavest me a heart to crave & raisedst me, thy phantom,

To feel thy heat & see thy light & wander here alone,

Hopeless, if I am like the grass, & so shall pass away.' 415

'Rise sluggish Soul ! why sit'st thou here ? why dost thou sit & weep ?

Yon Sun shall wax old & decay, but thou shalt ever flourish.

The fruit shall ripen & fall down & the flowers consume away,

But thou shalt still survive . arise ! O dry thy dewy tears !'

'Hah ! shall I still survive ? whence came that sweet & comforting voice, 420

And whence that voice of sorrow ? O sun ! thou art nothing now to me

Go on thy course rejoicing, & let us both rejoice together !

I walk among his flocks & hear the bleating of his lambs.

O ! that I could behold his face & follow his pure feet !

I walk by the footsteps of his flocks : come hither, tender flocks ! 425

Can you converse with a pure soul that seeketh for her maker ?

You answer not : then am I set your mistress in this garden.

The Four Zoas

I'll watch you & attend your footsteps : you are not like the
birds
[12] That sing & fly in the bright air ; but you do lick my feet,
And let me touch your woolly backs : follow me as I sing ;
For in my bosom a new song arises to my Lord : 431
" Rise up, O Sun ! most glorious minister & light of day !
Flow on, ye gentle airs, & bear the voice of my rejoicing !
Wave freshly, clear waters, flowing around the tender grass ;
And thou, sweet smelling ground, put forth thy life in fruit
& flowers ! " 435
Follow me, O my flocks, & hear me sing my rapturous song !
I will cause my voice to be heard on the clouds that glitter
in the sun.
I will call, & who shall answer me ? I will sing ; who shall
reply ?
For from my pleasant hills, behold the living living springs
Running among my green pastures, delighting among my
trees ! 440
I am not here alone : my flocks, you are my brethren ;
And you birds, that sing & adorn the sky, you are my sisters.
I sing, & you reply to my song ; I rejoice, & you are glad.
Follow me, O my flocks ! we will now descend into the valley.
O, how delicious are the grapes flourishing in the sun ! 445
How clear the spring of the rock, running among the golden
sand !
How cool the breezes of the valley ! & the arms of the
branching trees
Cover us from the sun ; come & let us sit in the Shade.
My Luvah here hath plac'd me in a sweet & pleasant land,
And given me fruits & pleasant waters & warm hills & cool
valleys 450
Here will I build myself a house, & here I'll call on his name ;
Here I'll return when I am weary, & take my pleasant rest.'
So spoke the sinless soul, & laid her head on the downy fleece
Of a curl'd Ram who stretch'd himself in sleep beside his
mistress,
And soft sleep fell upon her eyelids in the silent noon of day.
Then Luvah pass'd by & saw the sinless Soul 456
And said . ' Let a pleasant house arise, to be the dwelling
place

453-455 These lines almost perfectly describe one of the most attractive of the engraved designs in *America*, where two children, naked, nestle against the fleece of a sleeping ram, while overhead birds perch among the drooping branches of a tree.

Night IX

Of this immortal spirit growing in lower Paradise ! '
He spoke, & pillars were builded & walls as white as ivory.
The grass she slept upon was pav'd with pavement as of pearl.
Beneath her rose a downy bed ; & a cieling cover'd all. 461

Vala awoke : ' When in the pleasant gates of sleep I enter'd,
I saw my Luvah, like a spirit, stand in the bright air.
Round him stood spirits like me, who rear'd me a bright house
And here I see thee, house, remain in my most pleasant world.
[13] My Luvah smil'd. I kneel'd down He laid his hand on my
head ; 466
And when he laid his hand upon me, from the gates of sleep
I came
Into this bodily house, to tend my flocks in my pleasant
garden.'

So saying, she arose & walk'd round her beautiful house ;
And then from her white door she look'd to see her bleating
lambs ; 470
But her flocks were gone up from beneath the trees into the
hills.

' I see the hand that leadeth me doth also lead my flocks.'
She went up to her flocks & turn'd oft to see her shining house.
She stop'd to drink of the clear spring & eat the grapes &
apples ;
She bore the fruits in her lap ; she gather'd flowers for her
bosom. 475
She call'd to her flocks, saying . ' Follow me, O my flocks ! '
They follow'd her to the silent valley beneath the spreading
trees,
And on the river's margin she ungirded her golden girdle ;
She stood in the river & view'd herself within the wat'ry glass,
And her bright hair was wet with the waters She rose up
from the river, 480
And as she rose, her Eyes were open'd to the world of waters
She saw Tharmas sitting upon the rocks beside the wavy Sea.
He strok'd the water from his beard & mour[n]'d faint thro'
the summer vales.

And Vala stood on the rocks of Tharmas & heard his mournful
voice :

' O Enion ! my weary head is on the bed of death ; 485
For weeds of death have wrap'd around my limbs in the
hoary deeps.

The Four Zoas

I sit in the place of shells & mourn, & thou art clos'd in clouds.
When will the time of Clouds be past, & the dismal night of
Tharmas ?

Arise, O Enion ! Arise & Smile upon my head,
As thou dost smile upon the barren mountains & they rejoice.
When wilt thou smile on Tharmas, O thou bringer of golden
day ? 491

Arise, O Enion, arise ! for Lo ! I have calm'd my seas.'

So saying, his faint head he laid upon the Oozy rock
And darkness cover'd all the deep : the light of Enion faded
Like a faint flame quivering upon the surface of the darkness.

Then Vala lifted up her hands to heaven to call on Enion.
She call'd, but none could answer her ; & the Eccho of her
voice return'd 497

' Where is the voice of God that call'd me from the silent
dew ?

Where is the Lord of Vala ? dost thou hide in clefts of the
rock ?

Why shouldst thou hide thyself from Vala, from the soul
that wanders desolate ? ' 500

She ceas'd, & light beam'd round her like the glory of the
morning ;

[14] And She arose out of the river & girded her golden girdle.
And now her feet step on the grassy bosom of the ground
Among her flocks, & she turn'd her eyes toward her pleasant
house,

And saw in the door way, beneath the trees, two little children
playing. 505

She drew near to her house, & her flocks follow'd her footsteps.
The Children clung around her knees she embrac'd them &
wept over them

' Thou, little Boy, art Tharmas, & thou, bright Girl, Enion !
How art ye thus renew'd, & brought into the Gardens of
Vala ? '

She embrac'd them in tears till the sun descended the western
hills, 510

And then she enter'd her bright house, leading her mighty
children.

And when night came, the flocks laid round the house beneath
the trees.

Night IX

She laid the Children on the beds which she saw prepar'd in
the house ;
Then last herself laid down & clos'd her Eyelids in soft
slumbers. 514

And in the morning, when the Sun arose in the crystal sky,
Vala awoke & call'd the children from their gentle slumbers :

' Awake, O Enion, awake ! & let thine innocent Eyes
Enlighten all the Crystal house of Vala. Awake, awake !
Awake, Tharmas ! Awake, awake, thou child of dewy tears !
Open the orbs of thy blue eyes & smile upon my gardens.'

The Children woke & smil'd on Vala ; she kneel'd by the
golden couch ; 521

She pres'd them to her bosom, & her pearly tears drop'd down.
' O my sweet Children ! Enion, let Tharmas kiss thy Cheek.
Why dost thou turn thyself away from his sweet wat'ry eyes ?
Tharmas, henceforth in Vala's bosom thou shalt find sweet
peacc. 525

O bless the lovely eyes of Tharmas & the Eyes of Enion !'

They rose, they went out, wand'ring sometimes together,
sometimes alone.

' Why weep'st thou, Tharmas, Child of tears, in this bright
house of joy ?

Doth Enion avoid the sight of thy blue heavenly Eyes,
And dost thou wander with my lambs, & wet their innocent
faces 530

With thy bright tears because the steps of Enion are in the
gardens ?

Arise, sweet boy, & let us follow the path of Enion'

So saying, they went down into the garden among the fruits,
And Enion sang among the flowers that grew among the trees.
And Vala said: 'Go, Tharmas, weep not. Go to Enion.' 535

[15] He said: 'O Vala, I am sick, & all this garden of Pleasure
Swims like a dream before my eyes ; but the sweet smelling
fruit

Revives me to new deaths. I fade even like a water lilly
In the sun's heat, till in the night, on the couch of Enion,
I drink new life, & feel the breath of sleeping Enion. 540
But in the morning, she arises to avoid my Eyes.
Then my loins fade, & in the house I sit me down & weep.'

530 wet] with 1st rdg del.

The Four Zoas

'Chear up thy Countenance, bright boy, & go to Enion.
Tell her that Vala waits her in the shadows of her garden.'

He went with timid steps ; & Enion, like the ruddy morn
When infant spring appears in swelling buds & opening
flowers, 546
Behind her Veil withdraws : so Enion turn'd her modest head.

But Tharmas spoke 'Vala seeks thee, sweet Enion, in the
shades.

Follow the steps of Tharmas, O thou brightness of the
gardens !'

He took her hand · reluctant she follow'd in infant doubts.

Thus, in Eternal Childhood straying among Vala's flocks, 551
In infant sorrow & joy alternate, Enion & Tharmas play'd
Round Vala in the Gardens of Vala & by her river's margin :
They are the shadows of Tharmas & of Enion in Vala's world.

And the Sleepers who rested from their harvest work, beheld
these visions : 555

Thus were the Sleepers entertain'd upon the Couches of
Beulah.

When Luvah & Vala were clos'd up in their world of shadowy
forms,

Darkness was all beneath the heavens, only a little light,
Such as glows out from sleeping spirits, appear'd in the deeps
beneath.

As when the wind sweeps over a Corn field, the noise of souls
Thro' all the immense : borne down by Clouds swagging in
autumnal heat, 561

Mutt'ring along from heaven to heaven, hoarse roll the human
forms.

Beneath thick clouds dreadful lightnings burst & thunders
roll ;

Down pour the torrent floods of heaven on all the human
harvest.

Then Urizen, sitting at his repose on beds in the bright South,
Cried : 'Times are Ended !' He exulted ; he arose in joy ; he
exulted. 566

549 brightness] bright'ning 1st edg del

555-556 And Beulah] an addition cp ll 381-382

558-559 In the illustration to Blair's *Grave*, entitled 'The Soul exploring the Recesses of the Grave', light flames are seen to come from the body of the dead man, or, as Blake here calls him, the 'sleeping spirit'.

565 See Index, *Cardinal Points*

Night IX

He pour'd his light, & all his sons & daughters pour'd their light
To exhale the spirits of Luvah & Vala thro' the atmosphere.
And Luvah & Vala saw the Light · their spirits were exhal'd
In all their ancient innocence. The floods depart ; the clouds
Dissipate or sink into the Seas of Tharmas. Luvah sat 571
Above on the bright heavens in peace. The Spirits of Men
beneath

Cried out to be deliver'd, & the Spirit of Luvah wept 573
Over the human harvest & over Vala the sweet wanderer.
In pain the human harvest wav'd in horrible groans of woe.

[16] The Universal Groan went up : the Eternal Man was Darken'd.

Then Urizen arose & took his Sickle in his hand.
There is a brazen Sickle & a Scythe of iron hid
Deep in the South, guarded by a few solitary stars.
This Sickle Urizen took ; the scythe his sons embrac'd, 580
And went forth & began to reap ; & all his joyful sons
Reap'd the wide Universe, & bound in Sheaves a wondrous
harvest.

They took them into the wide barns with loud rejoicings &
triumph
Of flute & harp & drum & trumpet, horn & clarion.

The feast was spread in the bright South, & the Regenerate
Man 585

Sat at the feast rejoicing, & the wine of Eternity
Was serv'd round by the flames of Luvah all Day & all the
Night.

And when Morning began to dawn upon the distant hills,
A whirlwind rose up in the Center, & in the Whirlwind
a Shriek,

And in the Shriek a rattling of bones, & in the rattling of
bones 590

A dolorous groan, & from the dolorous groan in tears
Rose Enion, like a gentle light ; & Enion spoke, saying :

' O Dreams of Death, the human form dissolving, companioned
By beasts & worms & creeping things & darkness & despair !
The clouds fall off from my wet brow, the dust from my cold
limbs 595

577-584 Cp. Rev. xiv 15-20.

588 And hills] *an addition.*

588-592 Cp F Z iii 139-155 for a parallel account of the appearance
of Tharmas

589 A whirlwind] Then a whirlwind *1st rdg*

594 By] With *1st rdg del.*

The Four Zoas

Into the Sea of Tharmas. Soon renew'd, a Golden Moth,
I shall cast off my death clothes & Embrace Tharmas again.
For Lo, the winter melted away upon the distant hills,
And all the black mould sings! She speaks to her infant
race; her milk

Descends down on the sand, the thirsty sand drinks & rejoices,
Wondering to behold the Emmet, the Grasshopper, the jointed
worm. 601

The roots shoot thick, thro' the solid rocks bursting their way;
They cry out in joys of existence; the broad stems
Rear on the mountains, stem after stem; the scaly newt
creeps

From the stone, & the armèd fly springs from the rocky
crevice, 605

The spider, The bat burst from the harden'd slime, crying
To one another. "What are we, & whence is our joy &
delight?

Lo! the little moss begins to spring, & the tender weed
Creeps round our secret nest." Flocks brighten the Moun-
tains.

Herds throng up the Valley, wild beasts fill the forests.' 610

Joy thrill'd thro' all the Furious form of Tharmas · human-
izing

Mild he Embrac'd her whom he sought; he rais'd her thro'
the heavens

Sounding his trumpet to awake the Dead, on high he soar'd
Over the ruin'd worlds, the smoking tomb of the Eternal
Prophet. 614

[17] The Eternal Man arose, he welcom'd them to the Feast.

The feast was spread in the bright South, & the Eternal Man
Sat at the feast rejoicing, & the wine of Eternity
Was serv'd round by the flames of Luvah all day & all the
night.

And Many Eternal Men sat at the golden feast, to see
The female form now separate. They shudder'd at the hor-
rible thing, 620

Not born for the sport & amusement of Man, but born to
drink up all his powers.

600 down] of 1st rdg del

614 See F Z viii 321 note In the present passage the physical universe
is regarded as the 'tomb' or place of regeneration of Los rather than of
Albion. In this Blake comes nearer to the *Book of Urizen* and the *Book of*
Los than to *Milton* and *Jerusalem* 620-621 See Index, Sex

621 Not powers] an addition repeating in slightly different form
F Z ii 29. see note ad loc Cp B U v 62-68

Night IX

They wept to see their shadows: they said to one another:
 'This is sin;
 This is the Generative world.' They remember'd the days
 of old.

And One of the Eternals spoke. All was silent at the feast.

'Man is a Worm. Wearied with joy, he seeks the caves of
 sleep 625

Among the Flowers of Beulah, in his Selfish cold repose
 Forsaking Brotherhood & Universal love, in Selfish clay
 Folding the pure wings of his mind, seeking the places dark,
 Abstracted from the roots of Science; then inclos'd around
 In walls of Gold we cast him like a Seed into the Earth 630
 Till times & spaces have pass'd over him. Duly every morn
 We visit him, covering with a Veil the immortal Seed:
 With windows from the inclement sky we cover him, & with
 walls

And hearths protect the Selfish terror; till, divided all
 In families, we see our shadows born, & thence we know 635
 That Man subsists by Brotherhood & Universal Love.
 We fall on one another's necks, more closely we embrace.
 Not for ourselves, but for the Eternal family we live.
 Man liveth not by Self alone; but in his brother's face
 Each shall behold the Eternal Father, & love & joy abound'

So spoke the Eternal at the Feast. they embrac'd the New
 born Man, 641

622 See Index, *Shadow* They] And *1st rdg. del*

623 Generative] Vegetative *1st rdg. del* Generative and Vegetative,
 in the later books, are often indistinguishable, though it is possible that the
 former term may have a more definitely moral connotation Its content
 is best seen in *M* 42 35-43 28

625-640 The attitude of carefulness distinguishes the Eternals here from
 Blake's representation of them in the *Book of Urizen* But the conception
 developed here has no definable place in relation to the ideas expressed in
 such parts of the early form of this book as remain The definitely pro-
 vidential ideas belong to the time at which *Night VIII* and additions to the
 earlier Nights were written

626 Here and in the following line 'selfish' has a definite symbolic
 meaning, relating to the 'Self hood' or 'Spectre' See Index, *Spectre*

629 Science] Nature *1st rdg. del* Science appears to be 'Eternal Science',
 'the wisdom & joy of life' *B U v 10*

630-636 These lines would seem to indicate a regenerative purpose in
 mortal life see Index, *Mundane Shell*.

635-637 In . . . embrace] To these lines, bracketed in the right margin,
 Blake gives the reference 'Ephesians iii c, 10 v' The verse reads 'To the
 intent that now unto the principalities and powers in heavenly places
 might be known by the church the manifold wisdom of God' The
 scriptural parallel emphasizes the exemplary function in mundane existence

The Four Zoas

Calling him Brother, image of the Eternal Father : they sat
down

At the immortal tables, sounding loud their instruments of joy,
Calling the Morning into Beulah. The Eternal Man rejoic'd.

When Morning dawn'd, The Eternals rose to labour at the
Vintage. 645

Beneath they saw their Sons & daughters, wondering incon-
cievable

At the dark myriads in Shadows in the worlds beneath.

The morning dawn'd. Urizen rose, & in his hand the Flail
Sounds on the Floor, heard terrible by all beneath the heavens.
Dismal, loud resounding, the nether floor shakes with the
sound ; 650

[18] And all Nations were thresh'd out & the stars thresh'd from
their husks.

Then Tharmas took the Winnowing fan. The winnowing
wind, furious

Above, veer'd round by the violent whirlwind, driven west
& south,

Toss'd the Nations like Chaff into the seas of Tharmas.

'O Mystery!' Fierce Tharmas cries. 'Behold, thy end is
come !' 655

Art thou she that made the nations drunk with the cup of
Religion ?

Go down, ye Kings & Councillors & Giant Warriors,
Go down into the depths ; go down & hide yourselves beneath ;
Go down with horse & Chariots & Trumpets of hoarse war !'

Lo ! how the Pomp of Mystery goes down into the Caves. 660
Her great men howl & throw the dust & rend their hoary hair.
Her delicate women & children shriek upon the bitter wind,
Spoil'd of their beauty, their hair rent & their skin shrivel'd
up.

Lo ! darkness covers the long pomp of banners on the wind,
And black horses & arm'd men & miserable bound captives !
Where shall the graves recieve them all, & where shall be
their place, 666

And who shall mourn for Mystery, who never loos'd her
Captives ?

Let the slave, grinding at the mill, run out into the field ;

655-667 Cp F Z 1x 32 note

668-674 These lines occur in *America*, ll 42-48.

Night IX

Let him look up into the heavens & laugh in the bright air.
Let the inchain'd soul, shut up in darkness & in sighing, 670
Whose face has never seen a smile in thirty weary years,
Rise & look out; his chains are loose, his dungeon doors are open;
And let his wife & children return from the oppressor's
scourge !

They look behind at every step & believe it is a Dream.
Are these the slaves that groan'd along the streets of Mystery ?
Where are your bonds & task masters ? Are these the 676
prisoners ?
Where are your chains ? where are your tears ? why do you
look around ?
If you are thirsty, there is the river ; go, bathe your parch'd
limbs !

The good of all the Land is before you, for Mystery is no more.'

Then All the Slaves from every Earth in the wide Universe
Sing a New Song, drowning confusion in its happy notes ;
While the flail of Urizen sounded loud, & the winnowing wind
of Tharmas, 682
So loud, so clear in the wide heavens ; & the song that they
sung was this,
Composed by an African Black from the little Earth of Sotha .

'Aha ! Aha ! how came I here so soon in my sweet native
land ?' 685

How came I here ? Methinks I am as I was in my youth,
[19] When in my father's house I sat & heard his chearing voice.
Methinks I see his flocks & herds & feel my limbs renew'd
And Lo, my Brethren in their tents, & their little ones
around them !'

The song arose to the Golden feast . the Eternal Man rejoic'd.
Then the Eternal Man said : 'Luvah, the Vintage is ripe ,
arise !' 691

The sons of Urizen shall gather the vintage with sharp hooks.
And all thy sons, O Luvah, bear away the families of Earth
I hear the flail of Urizen ; his barns are full, no room
Remains ; & in the Vineyards stand the abounding sheaves
beneath 695

The falling Grapes that odorous burst upon the winds. Arise !
My flocks & herds trample the Corn, my cattle browse upon

684 Sotha is the Son of Los by whom Urizen's ' Code of War ' was
transmitted to Odin (*Africa*, ll. 30-31). The ' little Earth of Sotha ' is not
mentioned elsewhere.

The Four Zoas

The ripe Clusters. The shepherds shout for Luvah, prince of Love.

Let the Bulls of Luvah tread the Corn, & draw the loaded waggon

Into the Barn, while children glean the Ears around the door.
Then shall they lift their innocent hands & stroke his furious nose, 701

And he shall lick the little girl's white neck & on her head
Scatter the perfume of his breath ; while from his mountains high

The lion of terror shall come down, & bending his bright mane
And couching at their side shall eat from the curl'd boy's white lap 705

His golden food, and in the Evening sleep before the door.'

' Attempting to be more than Man, We become less,' said Luvah

As he arose from the bright feast, drunk with the wine of ages.
His crown of thorns fell from his head , he hung his living Lyre

Behind the seat of the Eternal Man, & took his way, 710
Sounding the Song of Los, descending to the Vineyards bright.
His sons arising from the feast, with golden baskets follow,
A fiery train, as when the Sun sings in the ripe vineyards
Then Luvah stood before the Wine press ; all his fiery sons
Brought up the loaded Waggon with shoutings Ramping
tygers play 715

In the jingling traces ; furious lions sound the song of joy
To the golden wheels circling upon the pavement of heaven,
& all

The Villages of Luvah ring The golden tiles of the villages
Reply to violins & tabors, to the pipe, flute, lyre & cymbal.
Then fell the Legions of Mystery in madd'ning confusion, 720
Down, down, thro' the immense, with outcry, fury & despair,
Into the wine presses of Luvah. Howling fell the Clusters
Of human families thro' the deep : the wine presses were fill'd .
The blood of life flow'd plentiful Odors of life arose

699 Cp *Thel*, §11, l 8 note Cp S E, ' The Little Girl Lost ' (Clar Press, pp 116-117)

707 Cp F Z ix 364-368 709 Cp. F. Z vii a 164-166.

711 It is remotely possible that the ' Song of Los ' here mentioned may be the Lambeth book bearing that title, for its subject is the imminent overthrow of the power of Priest and King by the rebel Orc

722 See Index, *Wine press*

724 The ' Odors of life ' would appear to be ' those risen again from Death ' (l. 727), those whose error has been put off in the wine press The further account of the operations at the wine press (ll 730-771) is, however,

Night IX

All round the heavenly arches ; & the Odors rose, singing this
song : 725

[20] ' O terrible wine presses of Luvah ! O caverns of the Grave !
How lovely the delights of those risen again from Death !
O trembling joy ! excess of joy is like Excess of grief.'

So sang the Human Odors round the wine presses of Luvah.

But in the Wine presses is wailing, terror & despair. 730

Forsaken of their Elements, they vanish & are no more—

No more but a desire of Being, a distracted ravening desire,

Desiring like the hungry worm & like the gaping grave.

They plunge into the Elements : the Elements cast them
forth,

Or else consume their shadowy semblance. Yet they, ob-
stinate 735

Tho' pained to distraction, Cry · ' O ! let us Exist, for

This dreadful Non Existence is worse than pains of Eternal
Birth.

Eternal Death who can Endure ! let us consume in fires,

In waters stifling, or in air corroding, or in earth shut up !

The Pangs of Eternal birth are better than the Pangs of
Eternal Death !' 740

How red the Sons & Daughters of Luvah ! how they tread
the Grapes !

Laughing & shouting, drunk with odors, many fall o'erwheeled.

Drown'd in the wine is many a youth & maiden those
around

Lay them on skins of tygers or the spotted Leopard or wild
Ass

Till they revive ; or bury them in cool Grots, making lamenta-
tion. 745

But in the Wine Presses the Human Grapes Sing not nor
dance.

They howl & writhe in shouts of torment, in fierce flames
consuming,

In chains of iron & in dungeons circled with ceaseless fires,

more difficult to understand, unless, following the Apocalyptic narrative,
Blake intends to represent the destruction of error as at first partial, and
afterwards universal

731 ' they ' apparently refers to the non-essentials, the errors which
it is the function of the wine press to separate from the ' Elements '

733 gaping] silent 1st rdg. del.

737 Birth] death 1st rdg del

741-769 These lines recur, slightly rearranged and with the addition of
certain lines, in M 24 3-41

The Four Zoas

In pits & dens & shades of death, in shapes of torment & woe ;
The Plates, the Screws and Racks & Saws & cords & fires
& floods, 750

The cruel joy of Luvah's daughters lacerating with knives
And whips their Victims, & the deadly sport of Luvah's Sons.
Timbrels & Violins sport round the Wine Presses. The little
Seed,

The sportive root, the Earthworm, the small beetle, the wise
Emmet,

Dance round the Wine Presses of Luvah · the Centipede is
there, 755

The ground Spider with many Eyes, the Mole clothèd in
Velvet,

The Earwig arm'd, the tender maggot, emblem of Immortality,
The Slow Slug, the grasshopper that sings & laughs & drinks :
The winter comes, he folds his slender bones without a
murmur.

There is the Nettle that stings with soft down, & there 760
The indignant Thistle, whose bitterness is bred in his milk
And who lives on the contempt of his neighbour : there all
the idle weeds

That creep about the obscure places shew their various limbs,
Naked in all their beauty, dancing round the Wine Presses.

They Dance around the Dying, & they drink the howl &
groan ; 765

[21] They catch the shrieks in cups of gold ; they hand them to
one another.

These are the sports of love, & these the sweet delights of
amorous play,

Tears of the grape, the death sweat of the Cluster, the last sigh
Of the mild youth who listens to the luring songs of Luvah.

The Eternal Man darken'd with Sorrow, & a wintry mantle
Cover'd the Hills. He said. ' O Tharmas, rise ! & O Ur-
thona ! ' 771

Then Tharmas & Urthona rose from the Golden feast, satiated
With Mirth & Joy. Urthona, limping from his fall, on
Tharmas lean'd ,

In his right hand his hammer. Tharmas held his Shepherd's
crook

750 Screws] Screws, the nets 1st rdg Saws] 2nd rdg · 1st rdg illegible
769 This reference to Luvah is confusing in view of his regeneration
already described. Here, however, the allusion is clearly to the unre-
generate Luvah, the King of Rage and Death · see Index, *Luvah*.

Night IX

Beset with gold ; gold were the ornaments, form'd by the
sons of Urizen. 775

Then Enion & Ahania & Vala & the wife of Dark Urthona
Rose from the feast, in joy ascending to their Golden Looms.
There the wing'd shuttle Sung ; the spindle & the distaff &
the Reel

Rang sweet the praise of industry. Thro' all the golden rooms
Heaven rang with wing'd Exultation. All beneath howl'd
loud. 780

With tenfold rout & desolation roar'd the Chasms beneath,
Where the wide woof flow'd down, & where the Nations are
gather'd together.

Tharmas went down to the Wine presses, & beheld the sons
& daughters

Of Luvah quite exhausted with the labour, & quite fill'd
With new wine, that they began to torment one another &
to tread 785

The weak. Luvah & Vala slept on the floor o'erwearied.

Urthona call'd his sons around him, Tharmas call'd his sons
Num'rous : they took the wine ; they separated the Lees,
And Luvah was put for dung on the ground by the Sons of
Tharmas & Urthona.

They form'd heavens of sweetest wood, of gold & silver &
ivory, 790

Of glass & precious stones. They loaded all the waggons of
heaven,

And took away the wine of ages with solemn songs & joy.

Luvah & Vala woke, & all the sons & daughters of Luvah
Awoke they wept to one another, & they reascended
To the Eternal Man in woe : he cast them wailing into 795
The world of shadows thro' the air till winter is over & gone.

But the Human Wine stood wondering in all their delightful
Expanses.

The Elements subside, the heavens roll'd on with vocal
harmony.

Then Los, who is Urthona, rose in all his regenerate power.
The Sea, that roll'd & foam'd with darkness & the shadows
of death, 800

Vomited out & gave up all : the floods lift up their hands,

785 tread] tread the weak 1st edg.

The Four Zoas

Singing & shouting to the Man ; they bow their hoary heads,
And murmuring in their channels, flow & circle round his feet.

- [22] Then Dark Urthona took the Corn out of the Stores of Urizen :
He ground it in his rumbling Mills. Terrible the distress 805
Of all the Nations of Earth ground in the Mills of Urthona.
In his hand Tharmas takes the Storms ; he turns the whirl-
wind loose

Upon the wheels ; the stormy seas howl at his dread command,
And Eddying fierce, rejoice in the fierce agitation of the wheels
Of Dark Urthona. Thunders, Earthquakes, Fires, Water-
floods 810

Rejoice to one another : loud their voices shake the Abyss,
Their dread forms tending the dire mills. The grey hoar frost
was there,

And his pale wife the aged snow : they watch over the fires,
They build the Ovens of Urthona. Nature in darkness groans,
And Men are bound to sullen contemplations. In the night
Restless they turn on beds of sorrow, in their inmost brain
Feeling the crushing Wheels. They rise ; they write the
bitter words 817

Of stern Philosophy & knead the bread of knowledge with
tears & groans.

Such are the works of Dark Urthona. Tharmas sifted the corn.
Urthona made the Bread of Ages, & he placèd it 820
In golden & in silver baskets in heavens of precious stone,
And then took his repose in Winter, in the night of Time.

The Sun has left his blackness & has found a fresher morning ;
And the mild moon rejoices in the clear & cloudless night.
And Man walks forth from the midst of the fires : the evil is
all consum'd. 825

His eyes behold the Angelic spheres arising night & day ;
The stars consum'd like a lamp blown out, & in their stead,
behold !

The Expanding Eyes of Man beholds the depths of wondrous
worlds,

One Earth, one sea beneath ; nor Erring Globes wander, but
Stars

Of fire rise up nightly from the Ocean, & one Sun 830
Each morning, like a New born Man, issues with songs & joy,

817 Cp F Z iv 274 note

818 Cp F Z vii 90-107

823-824 Cp *America*, ll 49-50

826-832 Cp M. H. H., p 14.

803 And murmuring] *indistinctly written a dubious reading*

830-838 Of . Sounds] *an addition over deleted passage.*

Night IX

Calling the Plowman to his Labour, & the Shepherd to his rest.
He walks upon the Eternal Mountains, raising his heavenly
voice, 833

Conversing with the Animal forms of wisdom night & day,
That, risen from the Sea of fire, renew'd walk o'er the Earth.
For Tharmas brought his flocks upon the hills, & in the Vales
Around the Eternal Man's bright tent the little Children play
Among the wooly flocks. The hammer of Urthona Sounds
In the deep caves beneath · his limbs renew'd, his Lions roar
Around the Furnaces, & in Evening sport upon the plains.
They raise their faces from the Earth, conversing with the
Man · 841

' How is it we have walk'd thro' fires, & yet are not consum'd ?
How is it that all things are chang'd, even as in ancient time ?
[23] The Sun arises from his dewy bed, & the fresh airs
Play in his smiling beams, giving the seeds of life to grow ;
And the fresh Earth beams forth ten thousand thousand
springs of life. 846

' Urthona is arisen in his strength, no longer now
Divided from Enitharmon, no longer the Spectre Los.
Where is the Spectre of Prophecy, where the delusive Phan-
tom ?

' Departed . & Urthona rises from the ruinous Walls 850
In all his ancient strength, to form the golden armour of
science
For intellectual War The war of swords departed now ,
The dark Religions are departed ; & sweet Science reigns.'

End of The Dream

843-844 Cp *America*, ll 73-75
847-850 Cp F. Z viii 540-541, and see Index, *Los*, IV The term
' Spectre ' is here descriptive rather than symbolic ' it is equivalent to
' Phantom ' in the latter half of the line Cp also l 12 of the deleted
passage given in the note to F Z i 100

The Four Zoas

Appendix I

Night VII a

THE present order of the lines of this rejected Night (see Bibliographical Preface to the book) is in accordance with Blake's directions, here printed in foot-notes. The earlier form of the Night can be reconstructed by the aid of the manuscript page-numbers, which indicate the original order of the sheets. The only passage that does not appear to have found part of the original text is on manuscript p. 5, where an earlier version has been carefully washed out and the present lines (ll 1-19, 286-299) substituted. Thus the lateness in character of the symbolism of these passages can be accounted for.

The subject matter of the Night is more than usually difficult. Its main theme is the triumph of the forces of repression and its most prominent symbol is the 'nameless shadowy Female' (l 143), who is also referred to as the 'Shadow' brooding beneath Urizen's tree of Mystery (ll 1-2), as the 'nameless shadowy Vortex' (l 123) and as Vala (l 135). The first of these titles has already been noticed (cp *S. Lib.*, Introductory Note), but here for the first time it is clearly identified with the notable symbol in the later books, Vala, the 'Feminine delusions', the false visions of morality and corporeity. Urizen, to whom the 'shadowy Female' is subject, proclaims himself God, reducing men to obedience by the establishment of trades and commerce, materializing influences that militate against the true spiritual life (ll 11-15), and in his temple the order of delight is reversed (l 21), just as in *America* the fiery joy is perverted to ten commands (*America*, l 61). Further, Los is represented as following War, the 'strife of swords', night and day (l 72), that is, he represents the negation of all visionary activity. Then Tharmas, under whom, as in *F Z* iv, Los seems to hold his power, is described as a God who loves those who hate, and rewards with his hate the loving soul (l 89). Mundane existence is also described as entirely a state of conflict against the ideal mode of being: it is controlled by the 'Prester Serpent', the Priest of that God who blotted man from life and light, who was the author of the 'Seven Diseases of the Soul' (ll 111-112, 115-116).

Considerable space is also given to the myth of Orc, who appears as the symbol of perverted passion and desire. The moral temptations to which this aspect of man's being is subjected would seem to be expressed in the Song of the Demons, the Spirits of vegetative, that is, uninspired, life. These tell of Urizen's sons who have changed the arts of life into the arts of death, and of Vala's delight in War. Apparently under such influences as these, passion in Orc becomes merely destructive, 'rending the form of life into a formless indefinite' (l 214) till it passes entirely under the domination of error. For the form of Orc, the saviour in *America*, *Europe*, and *The Song of Los*, vanishes, and his energy is made to serve the powers of civil

Night VIIa

and moral tyranny ; or symbolically stated, nothing remains of Orc but the 'serpent round the tree of Mystery', rearing his bulk among the stars of Urizen (ll. 212-214). It is quite possible that his view of Orc may reflect the change which seems to have taken place in Blake's attitude towards the French Revolution (cp *Song of Los*, Introductory Note).

But perhaps the obscurest part of the Night is the episode of Tharmas (ll. 221-287), whom Vala seeks to deceive in order that his despair may not lead to the overthrow of Urizen's hold over man. Tharmas curses the voice of the delusive female that mocks him with false hope (ll. 257-258), yet it would seem that he also is ultimately subdued (ll. 284-285). Thus all the powers concerned with the life of man appear in this Night as more or less completely subjected to Urizen and Vala.

The closing lines, an added passage (ll. 288-299), introduce the later doctrine of a providential purpose of regeneration : the eternal promise is repeated that man shall rise again. The Night ends with the identification of all the forms of mundane error with Satan.

Such is a brief summary of the contents of this Night. As has already been pointed out in the Bibliographical Introduction, it cannot easily be related to Nights VI and VIII, and the opinion of the present editors is that, having failed to adapt it to his liking, Blake rejected it altogether, substituting for it the section printed in the body of the poem as Night VII.

VALA

Night the Seventh

Beginning of the [Seventh Night Book *1st rdg.*]

[5] But in the Deeps beneath the Roots of Mystery, in darkest night,

Where Urizen sat on his rock, the Shadow brooded.

Urizen saw & triumph'd, & he cried to his warriors :

' The time of Prophecy is now revolv'd, & all

This Universal ornament is mine, & in my hands 5

The ends of heaven : like a Garment will I fold them round me,

Consuming what must be consum'd. Then in power & majesty

I will walk forth thro' those wide fields of endless Eternity,

A God & not a Man, a Conqueror in triumphant glory ;

And all the Sons of Everlasting shall bow down at my feet.'

First Trades & Commerce, Ships & armèd vessels he buildd
laborious, 11

To swim the deep ; & on the land children are sold to trades

Of dire necessity, still laboring night & day till, all

Their life extinct, they took the spectre form in dark despair.

And slaves in myriads, in ship loads, burden the hoarse
sounding deep 15

Rattling with clanking chains the Universal Empire groans.

1-19 But . heart] These lines form the latter portion of MS p 5, according to the earlier arrangement of this Night, which originally began at l 122 of the present text cp l 121 *note* and l 286 *note* The numbers indicating the MS pages are those of the earlier version, which can thereby easily be reconstructed

1 Roots] trees *1st rdg del* 2 brooded] brooded dismal *1st rdg*

3 his warriors] the Shadowy female *1st rdg del*

10 After this line a line deleted :

The shadowy voice answer'd ' O Urizen, Prince of Light '

11 Cp *Epigrams*, v (Clar Press, p 321)

When Nations grow Old, the Arts grow Cold,
And Commerce settles on every Tree.

Cp also Ross MS, cxxvii, ll 13-14, *1st rdg.* (Clar Press, p 237)

Spurt who lovest Brittanua's shore,

Round which the Fiends of Commerce roar

15 Cp. J 65. 33-36

Night VIIa

And he commanded ; his sons found a Center in the Deep,
And [Urizen] laid the first Stone, & all his myriads
Builded a temple in the image of the human heart. 19
[6] And in the inner part of the Temple, wondrous workmanship,
They form'd the Secret place, reversing all the order of delight,
That whosoever enter'd into the temple might not behold
The hidden wonders allegoric of the Generations
Of secret lust, when, hid in chambers dark, the nightly harlot
Plays in Disguise, in whisper'd hymn & mumbling prayer.
The priests 25
He ordain'd, & Priestesses cloth'd in disguises beastial,
Inspiring secrecy ; & lamps they bore. Intoxicating fumes
Roll round the Temple ; & they took the Sun that glow'd
o'er Los,
And with immense machines down rolling the terrific orb
Compell'd. The sun, redd'ning like a fierce lion in his chains,
Descended to the sound of instruments that drown'd the noise
Of the hoarse wheels & the terrific howlings of wild beasts
That drag'd the wheels of the Sun's chariot ; & they put the
Sun 33
Into the temple of Urizen to give light to the Abyss,
To light the War by day, to hide his secret beams by night.
For he divided day & night in different order'd portions, 36
The day for war, the night for secret religion in his temple.
Los rear'd his mighty stature : on Earth stood his feet, Above
The moon his furious forehead, circled with black bursting
thunders, 39
His naked limbs glitt'ring upon the dark blue sky, his knees
Bathed in bloody clouds, his loins in fires of war where spears
And swords rage, where the Eagles cry & Vultures laugh, saying .
' Now comes the night of Carnage, now the flesh of Kings &
Princes
Pamper'd in palaces for our food, the blood of Captains
nurtur'd
With lust & murder for our drink. The drunken Raven Shall
wander 45

17-19 Cp J 33 17-24, and F. Z. II 235-494

18 Urizen] *del.* no alternative *rdg.* given

21 Cp. *America*, I 61

The fiery joy that Urizen perverted to ten commands.

23 Cp J 30 18 *note.*

28-37 Cp F. Z. II. 337 *note.*

35 'beams' is the present editors' reading of a word very indistinctly written Ellis and Yeats read 'braves'. Neither guess is satisfactory

After l 37 'Urizen nam'd it [*word illegible*]. . . *del.*

38 stature] forehead 1st *rdg.* *del.* Los here is the 'unregenerate' Los of *Nights I-VI*

The Four Zoas

All night among the slain, & mock the wounded that groan
in the field.'

Tharmas laugh'd furious among the Banners, cloth'd in blood,

Crying : ' As I will I rend the Nations, all asunder rending

The People : vain their combinations ; I will scatter them.

But thou, O Son, whom I have crownèd & inthron'd, thee

Strong 50

I will preserve, tho' Enemies arise around thee numberless.

I will command my winds, & they shall scatter them ; or call

[7] My Waters like a flood around thee. Fear not : trust in me ;

And I will give thee all the ends of heaven for thy possession.

In war shalt thou bear rule ; in blood shalt thou triumph for

me ; 55

Because in times of Everlasting I was rent in sunder,

And what I lovèd best was divided among my Enemies :

My little daughters were made captives, & I saw them beaten

With whips among the sultry sands I heard those whom

I lov'd

Crying in secret tents at night, & in the morn compell'd 60

To labour : & behold ! my heart sunk down beneath

In sighs & sobbings, all dividing till I was divided

In twain : & lo ! my Crystal form, that livèd in my bosom,

Follow'd her daughters to the fields of blood. They left me

naked,

Alone, & they refus'd to return from the fields of the mighty.

Therefore I will reward them as they have rewarded me. 66

I will divide them in my anger, & thou, O my King,

Shalt gather them from out their graves, & put thy fetter on

them,

And bind them to thee, that my crystal form may come to me.'

So cried the Demon of the Waters in the Clouds of Los. 70

Outstretch'd upon the hills lay Enitharmon : clouds & tem-

pests

Beat round her head all night : all day she riots in Excess.

But night or day Los follows War . & the dismal moon rolls

over her,

That, when Los warr'd upon the South, reflected the fierce fires

Of his immortal head into the North upon faint Enitharmon.

Red rage the furies of fierce Orc · black thunders roll round

Los ; 76

50-55 Cp. F Z iv. 149 seq

59 sands] roads 1st rdg. del.

62 all] till all 1st rdg.

63 The 'Crystal form' is Enion · see Index, Emon

73 night or] day by 1st rdg del

Night VIIa

Flaming his head, like the bright sun seen thro' a mist that
magnifies

His disk into a terrible vision to the Eyes of trembling mortals.

And Enitharmon, trembling & in fear, utter'd these words :

' I put not any trust in thee, nor in thy glittering scales. 80
Thy eyelids are a terror to me, & the flaming of thy crest ;
The rushing of thy scales confound me, thy hoarse rushing
scales.

And if that Los had not built me a tower upon a rock
I must have died in the dark desert among noxious worms.
How shall I flee ! how shall I flee into the tower of Los ! 85
My feet are turned backward, & my footsteps slide in clay,
And clouds are clos'd around my tower : my arms labour in
vain.

Does not the God of waters in the wracking Elements
Love those who hate, rewarding with his hate the Loving Soul ?

[8] And must not I obey the God, thou Shadow of Jealousy ? 90
I cry : the watchman heareth not. I pour my voice in
roarings.

Watchman ! the night is thick, & darkness cheats my rayie
sight.

Lift up ! Lift up ! O Los ! awake my watchman, for he
sleepeth !

Lift up ! Lift up ! Shine forth, O Light ! watchman, thy light
is out !

O Los ! unless thou keep my tower, the Watchman will be
slain !' 95

So Enitharmon cried upon her terrible Earthy bed,
While the broad Oak wreath'd his roots round her, forcing
his dark way

Thro' caves of death into Existence. The Beech, long limb'd,
advanc'd

Terrific into the pain'd heavens. The fruit trees, humanizing,
Shew'd their immortal energies in warlike desperation, 100
Rending the heavens & earths, & drinking blood in the hot
battle

To feed their fruit, to gratify their hidden sons & daughters
That, far within the close recesses of their secret palaces,
View'd the vast war & joy'd, wishing to vegetate
Into the Worlds of Enitharmon. Loud the roaring winds,

91 The watchman may be Los (cp. M. 23. 8), but the purpose of Enitharmon's speech is too uncertain to justify any attempt to identify either the Shadow in l 90 or the watchman. 92 choaks] *perhaps* cheats

The Four Zoas

Burden'd with clouds, howl round the Couch. Sullen the
 wooly sheep 106
 Walks thro' the battle. Dark & fierce the Bull his rage
 Propagates thro' the warring Earth The Lion raging in
 flames,
 The Tyger in redounding smoke, The Serpent of the woods
 And of the waters, & the scorpion of the desert, irritate 110
 With harsh songs every living soul. The Prester Serpent runs
 Along the ranks, crying: 'Listen to the Priest of God, ye
 warriors!
 This Cowl upon my head he plac'd in times of Everlasting,
 And said: "Go forth, & guide my battles. like the jointed
 spine
 Of Man I made thee, when I blotted Man from life &
 light.
 Take thou the Seven Diseases of Man: store them for times
 to come 116
 In store houses, in secret places that I will tell the[e] of,
 To be my great & awful curses at the time appointed."
 The Prester Serpent ceas'd. the War song sounded loud
 & strong
 Thro' all the heavens. Urizen's web vibrated, torment on
 torment. 120

Then I heard the Earthquake &c

[1] Now in the Caverns of the Grave & Places of human seed,

- 108 raging] *not legibly written perhaps 'rages'.* Lion] Lions 1st rdg
 109 Tyger] Tygers 1st rdg
 111 The Serpent is constantly associated with priests and priestcraft
 in Blake's earlier work, cp. poems in the Ross MS, written circa 1793
 e g nos III commencing 'I saw a chapel all of gold' and x, 'Infant
 Sorrow'
 114 Cp Ross MS xvi (Clar Press, p 169)
 They said this mystery never shall cease
 The priest promotes war, & the soldier peace
 114-115 Cp B U iv 35-43: and B L. iv 37-38
 116 The 'Seven diseases of the Soul' (J 19 26), the 'hypocritic virtues',
 the seven cardinal virtues of the moral law
 120 Cp B U. viii 37-54.
 121 Then . . . Earthquake &c.] This refers to a passage, now lost, which
 was intended to follow here Beneath l. 121 is written the further direction
 'Then follows "Thus in the Caverns of the Grave &c." as it stands now
 in the beginning of Night the Seventh' Below this again is written 'End
 of the Seventh Night', since the last line of the transferred passage would
 conclude the Night in its revised form Above l. 122, which was the first
 line of the earlier arrangement of Night VII, is written 'VALA/Night
 the Seventh/This Night begins at l. 153 the following comes in at the end'

Night VIIa

The nameless shadowy Vortex stood before the face of Orc.
The shadow rear'd her dismal head over the flaming youth :
With sighs & howlings & deep sobs, that he might lose his
rage, 125

And with it lose himself in meekness, she embrac'd his fire.
As when the Earthquake rouses from his den, his shoulders
huge

Appear above the crum[b]ling Mountains; Silence waits
around him

A moment, then astounding horror belches from the Centers ;
The fiery dogs arise, the shoulders huge appear : 130

So Orc roll'd round his clouds upon the deeps of dark Urthona.
Knowing the arts of Urizen were Pity & Meek affection,
And that by these arts the Serpent form exuded from his
limbs,

Silent as despairing love & strong as Jealousy,
Jealous that she was Vala, now become Urizen's harlot 135
And the Harlot of Los & the Deluded harlot of the Kings of
Earth,

His soul was gnawn in sunder.

The hairy shoulders rend the links, free are the wrists of fire ;
Red rage redounds. He rous'd his lions from his forests black.
They howl around the flaming youth, rending the nameless
shadow, 140

And running their immortal course, thro' solid darkness borne.

Loud sounds the war song round red Orc in his fury,
And round the nameless shadowy Female in her howling terror,
When all the Elemental Gods join'd in the wondrous Song ·

' Sound the War trumpet, terrific Souls clad in attractive steel !
Sound the shrill fife, serpents of war ! I hear the northern
drum ! 146

Awake ! I hear the flappings of the folding banners !
The dragons of the North put on their armour ;
Upon the Eastern sea direct they take their course ;

123 Cp F. Z vi 184 note.

132-133 Knowing limbs] *an addition* Orc's 'Serpent form' symbolizes the temporary triumph of the repressive forces over Energy cp. F Z vii. 152-156, and see Index, Orc

132 affection] love 1st *rdg. del.* 134 Cp *America*, Preludium, l. 21

135-137 Jealous sunder] *an addition*, written originally to follow l. 141. The changed position is clearly indicated

138 Cp. *America*, Preludium, l. 22.

142 fury] *and rdg. 1st rdg. del. illegible*

146 The north is the quarter of Urthona : cp F. Z vi 266-267 Here Orc is bound : cp F Z vi. 288-289. The east is the quarter of Error, the World of Voidness, Ulro.

The Four Zoas

The Glitt'ring of their horses' trappings stains the vault of
night. 150

' Stop we the rising of the glorious king ! spur, spur your
clouds

[2] Of death ! O northern drum, awake ! O hand of iron, sound
The northern drum ! Now give the charge ! bravely obscur'd
With darts of wintry hail ! Again the black bow draw !
Again the elemental strings to your right breasts draw, 155
And let the thund'ring drum speed on the arrows black !

' The arrows flew from cloudy bow all day, till blood
From east to west flow'd like the human veins in rivers
Of life upon the plains of death & valleys of despair. 159

' Now sound the Clarions of Victory ! now strip the slain !
Clothe yourselves in golden arms, brothers of war !

' They sound the clarions strong ; they chain the howling
captives ;
They give the Oath of blood. They cast the lots into the
helmet,
They vote the death of Luvah & they nail'd him to the tree ;
They pierc'd him with a spear & laid him in a Sepulcher, 165
To die a death of Six thousand years bound round with
desolation.

151 clouds] steeds *1st rdg. del*

154 Cp. J. 52, stanza 5.

When Satan first the black bow bent,
And the Moral Law from the Gospel rent,
He forg'd the Law into a Sword
And spill'd the blood of mercy's Lord.

161 Clothe] Now clothe *1st rdg*

162-207 This portion of the Song of the 'demons of the deep' is repeated with slight changes in J 65 6-55, as the Song of 'the Spectre Sons of Albion round Luvah's Stone of Trial' (J. 65. 56)

163 They . helmet] ' They cast the lots into the helmet, they give the Oath of blood ' *1st rdg* The changed order of the clauses is indicated by the figure '1' above 'they' and '2' above 'They'. Cp. F. Z. ii. 596 *note*.

164-165 Considerable obscurity surrounds the relations between the symbols Luvah and Jesus in this book. Later Jesus is the 'new Luvah Or One who assum'd Luvah's form' (F Z viii. 56-57).¹ e Luvah's 'robes of blood' (see Index, *Luvah*). But in the present passage, Luvah appears to be equivalent to Orc, and the symbolic treatment of the Crucifixion to have the same meaning as the binding of Orc. Cp the myth of Fuzon, B. A., chap iii, ll 5-35 It is noteworthy that in the corresponding passage, J 65. 8-9, the alterations made are such as destroy the close similarity between this episode and the crucifixion of Jesus, which in the later books has another and quite definite symbolic significance (see Index, *Crucifixion*). 166 Cp J 96 11.

Night VIIa

'The sun was black & the moon roll'd a useless globe thro'
heaven.

'Then left the Sons of Urizen the plow & harrow, the loom,
The hammer & the chisel, & the rule & compasses.
They forg'd the sword, the chariot of war, the battle ax, 170
The trumpet fitted to the battle, & the flute of summer,
And all the arts of life they chang'd into the arts of death :
The hour glass condemn'd because its simple workmanship
Was as the workmanship of the plowman, & the water wheel
That raises water into Cisterns broken & burn'd in fire 175
Because its workmanship was like the workmanship of the
Shepherd :

And in their stead, intricate wheels invented, Wheel without
wheel,

To perplex youth in their outgoings, & to bind to labours
Of day & night the myriads of Eternity, that they might file
And polish brass & iron hour after hour, laborious workman-
ship, 180

Kept ignorant of the use ; that they might spend the days
of wisdom

In sorrowful drudgery, to obtain a scanty pittance of bread,
In ignorance to view a small portion & think that All,
And call it Demonstration, blind to all the simple rules of life.

'Now, now the Battle rages round thy tender limbs, O Vala !
Now smile among thy bitter tears, now put on all thy beauty !
Is not the wound of the sword sweet, & the broken bone
delightful ? 187

'Wilt thou now smile among the slain, when the wounded
groan in the field ?

- [3] Lift up thy blue eyes, Vala, & put on thy sapphire shoes.
O Melancholy Magdalen ! behold, the morning breaks. 190
Gird on thy flaming Zone, descend into the Sepulcher.
Scatter the blood from thy golden brow, the tears from thy
silver locks.

Shake off the waters from thy wings, & the dust from thy
white garments.

183 Cp M H. H., p 14: 'If the doors of perception were cleansed,
every thing would appear to man as it is, infinite. For man has closed
himself up, till he sees all things thro' narrow chinks of his caverns,' i.e.
through the natural organs of sense, the 'five windows' which light 'the
cavern'd man'. In l. 184 Blake implies the futility of all argument based
on sense-perceptions 188 Cp. J. 43. 31-45

190 O... breaks] *an addition* The significance of 'Melancholy Magdalen'
applied to Vala by the 'demons of the deep' is not apparent.

The Four Zoas

' Remember all thy feignèd terrors on the secret Couch, 194
When the sun rose in glowing morn, with arms of mighty hosts
Marching to battle, who was wont to rise with Urizen's harps,
Girt as a sower with his seed, to scatter life abroad.

' Arise, O Vala ! bring the bow of Urizen, bring the swift
arrows of light.
How rag'd the golden horses of Urizen bound to the chariot
of Love,
Compell'd to leave the plow to the Ox, to snuff up the winds
of desolation, 200
To trample the corn fields in boastful neighings ! This is no
gentle harp,
This is no warbling brook, nor Shadow of a Myrtle tree ;
But blood & wounds & dismal cries & clarions of war,
And hearts laid open to the light by the broad grizzly sword,
And bowels hidden in hammer'd steel ripp'd forth upon the
Ground. 205
Call forth thy smiles of soft deceit, call forth thy cloudy tears !
We hear thy sighs in trumpets shrill when Morn shall blood
renew ' 207

So sung the demons of the deep : the Clarions of war blew loud.
Orc rent her ; & his human form, consum'd in his own fires,
Mingled with her dolorous members strewn thro' the Abyss.
She joy'd in all the Conflict, Gratified & dropping tears of woe.
No more remain'd of Orc but the Serpent round the tree of
Mystery.

The form of Orc was gone : he rear'd his Serpent bulk among
The stars of Urizen in Power, rending the form of life
Into a formless indefinite & strewing her on the Abyss, 215
Like clouds upon the winter sky broken with winds &
thunders.

This was to her supreme delight. The Warriors mourn'd
disappointed.

205 And Ground] *an addition* in hammer'd steel] in darkness
are *1st rdg del*

After l 207 a pencil line runs to a marginal note .

Unorganus'd Innocence An Impossibility
Innocence dwells with Wisdom but never with Ignorance.

The second line was apparently written at a later date than the first.
Cp. line written in reverse at the top of p 30 of *Milton*

How wide the Gulf & Unpassable between Simplicity & Insipidity !

211 She . woe] *an addition*

214 Power] furor *1st rdg* Cp F Z ix. 139 *note*

217-219 This . weeping] *an addition*, the last two lines being written
as one, and the division indicated after 'Pity'.

Night VIIa

They go out to war with strong shouts & loud Clarions.
O Pity!

They return with lamentations, mourning & weeping.
Invisible or visible, drawn out in length or stretch'd in
breadth, 220

The Shadowy Female varied in the War in her delight,
Howling in discontent, black & heavy, uttering brute sounds,
Wading thro' fens, among the slimy weeds making Lamenta-
tions

To decieve Tharmas in his rage, to sooth his furious soul,
To stay him in his flight, that Urizen might live, tho' in pain.
He said: 'Art thou bright Enion? is the Shadow of hope
return'd?' 226

And She said. 'Tharmas, I am Vala, bless thy innocent face!
Doth Enion avoid the sight of thy blue wat'ry eyes?
Be not perswaded that the air knows this, or the falling dew'

Tharmas repli'd 'O Vala! once I liv'd in a garden of delight.
[4] I waken'd Enion in the morning, & she turn'd away 231
Among the apple trees, & all the garden of delight
Swam like a dream before my eyes I went to seek the steps
Of Enion in the gardens, & the shadows compass'd me
And clos'd me in a wat'ry world of woe, where Enion stood
Trembling before me, like a shadow, like a mist, like air. 236
And she is gone, & here alone I war with darkness & death
I hear thy voice, but not thy form see. thou & all delight
And life appear & vanish, mocking me with shadows of false
hope.

Hast thou forgot that the air listens thro' all its districts,
telling 240

The subtlest thoughts shut up from light in chambers of the
Moon?'

'Tharmas, The Moon has chambers where the babes of love
lie hid,

And whence they never can be brought in all Eternity,
Unless expos'd by their vain parents Lo! him whom I love
Is hidden from me, & I never in all Eternity 245
Shall see him. Enitharmon & Ahania, combin'd with Enion,
Hid him in that Outrageous form of Orc, which torments me
for Sin,

221 The Shadowy delight] *an addition*

223 stay] not legibly written perhaps 'slay' Cp F. Z vi 64-68

231-237 Cp F Z ix 528-550

242-256 Tharmas . wrath] *an addition*

247 of Orc] *an addition.*

The Four Zoas

For all my Secret faults which he brings forth upon the light
Of day in jealousy & blood. My Children are led to Urizen's
war 249

Before my eyes, & for every one of these I am condemn'd
To Eternal torment in these flames. For tho' I have the power
To rise on high, Yet love here binds me down, & never, never
Will I arise till him I love is loos'd from this dark chain.'

Tharmas replied : ' Vala, thy sins have lost us heaven & bliss.
Thou art our Curse, and till I can bring love into the light,
I never will depart from my great wrath.' 256

So Tharmas wail'd wrathful, then rode upon the Stormy Deep,
Cursing the Voice that mock'd him with false hope in furious
mood.

Then She returns, swift as a blight upon the infant bud,
Howling in all the notes of woe to stay his furious rage, 260
Stamping the hills, wading or swimming, flying furious or
falling,

Or like an Earthquake rumbling in the bowels of the earth,
Or like a cloud beneath, & like a fire flaming on high ;
Walking in pleasure of the hills or murmuring in the dales,
Like to a rushing torrent beneath & a falling rock above,
A thunder cloud in the south & a lulling voice heard in the
north. 266

And she went forth & saw the forms of life & of delight
Walking on Mountains, or flying in the open expanse of heaven.
She heard sweet voices in the winds, & in the voices of birds
That rose from waters ; for the waters were as the voice of
Luvah, 270

Not seen to her like waters, or like this dark world of death ;
Tho' all those fair perfections, which men know only by name,
In beautiful substantial forms appear'd, & servèd her
As food or drink or ornament, or in delightful works
To build her bowers. For the Elements brought forth
abundantly 275

The living soul in glorious forms ; & every one came forth,
Walking before her Shadowy face & bowing at her feet.
But in vain delights were pourèd forth on the howling
melancholy.

For her delight the horse his proud neck bow'd, & his white
mane ;

And the Strong Lion deign'd in his mouth to wear the golden
bit ; 280

257 wrathful, then] then furious *rst rdg del*

Night VIIa

While the far beaming Peacock waited on the fragrant wind
To bring her fruits of sweet delight from trees of richest
wonders ;
And the strong pinion'd Eagle bore the fire of heaven in the
night season.
Woo'd & subdu'd into Eternal Death the Demon lay
In rage against the dark despair, the howling Melancholy. 285
[5] For far & wide she stretch'd thro' all the worlds of Urizen's
journey,
And was Adjoin'd to Beulah as the Polypus to the Rock.
Mourning the daughters of Beulah saw, nor could they have
sustain'd
The horrid sight of death & torment. But the Eternal Promise
They wrote on all their tombs & pillars, & on every Urn 290
These words. ' If ye will believe, your Brother shall rise
again ',
In golden letters ornamented with sweet labours of love,
Waiting with Patience for the fulfilment of the Promise
Divine.
And all the Songs of Beulah sounded comfortable notes,
Not suffering doubt to rise up from the Clouds of the Shadowy
Female 295
Then myriads of the Dead burst thro' the bottoms of their
tombs,
Descending on the shadowy female's clouds in Spectrous
terror,
Beyond the Limit of Translucence on the Lake of Udan Adan.
These they nam'd Satans, & in the Aggregate they nam'd
them Satan.

End of The Seventh Night

284 lay] not legibly written perhaps ' Sang '.

285 rage against] anguish for *rst rdg del*

286-299 These lines, that show a much later symbolism than the rest of this Night, appear to have been written over a previous draft, deleted. An examination of the surface of the paper suggests that Blake removed the earlier text by washing

293 for] of *rst rdg del*

298 See Index, *Limit* and *Udan Adan*.

299 See Index, *Satan*

APPENDIX II

FRAGMENTS

The following passages are written upon three small pieces of paper found among the manuscript sheets of *The Four Zoas*. see Bibliographical Introduction

I. Drawing-paper, about $4\frac{1}{2} \times 6\frac{1}{2}$ inches The upper portion has been torn away and traces of stitching indicate that this sheet once formed part of a note-book Further, the number 140, written over against l 7 of the passage on verso, 'A wonder . earth', shows that it was originally part of a considerable piece of manuscript, which, judging from the contents of this fragment, may have been an earlier draft of Night I

1 On the recto, three lines, the first torn through and illegible, and the latter part of the second line also torn away Both lines printed below appear as ll 13-14 of the deleted passage in F Z 1 109 *note*. Beneath them is a pencil sketch of a seated figure with a serpent coiled about him

THAT I should hide thee with my power & delig[ht thee
with my beauty ;]

And now thou dark'nest in my presence never from my sight

11. On the verso, seventeen lines The changes in ll 1-9 are made in pencil.

Opening his rifted rocks, mingling together, they join in
burning anguish,

Mingling his horrible darkness with her tender limbs, then
high she soar'd,

Shrieking above the ocean, a bright wonder that nature
shudder'd at,

Half Woman & half desert all his darkly waving colours mix
With her fair crystal clearness, in her lips & cheeks his
metals rose

In blushes like the morning & his rocky features soft'ning ,
A wonder lovely in the heavens, or wand'ring on the earth,
With female voice warbling upon the hills & hollow vales,
Beauty all blushing with desire, a Self enjoying wonder.

1 Opening his rifted rocks] *an addition* together, they] their
bodies *1st rdg del* 2-7 Cp F, Z 1 111-116

2 darkness] brightness 4 desert] Serpent *1st rdg.* darkly
waving] lovely changing *1st rdg del*

5 metals] poisons *1st rdg del*

6 rocky features] scaly armour *1st rdg del.*

7 wonder] monster *1st rdg del*

8-9 Cp. F Z. 1 115 *note, deleted passage, ll 1-2.*

Fragments

For Enion brooded, groaning loud: the rough seas vegetate.
 Golden rocks rise from the vast, 10
 And thus her voice: ' Glory, delight & sweet enjoyment, born
 To mild Eternity, shut in a threefold shape delightful,
 To wander in sweet solitude enraptur'd at every wind ! '

Shining across the ocean 14
 Enion brooded, groaning: the golden rocks vegetate The...
 Infolding the bright woman from the desolating winds
 & thus her voice & . . .

II. Writing-paper, about $6\frac{1}{4} \times 3\frac{1}{4}$ inches. All the passages have references to the myth of Tharmas and Enion, remains of which appear in Night I, particularly in deleted passages. The sign '&c.', as elsewhere in Blake, shows that the continuation of the lines is to be sought elsewhere. It is not unlikely that these fragments were intended as additions to an earlier form of Night I. None of the lines appear in *The Four Zoas* in its present form.

1 On the recto, sixteen lines, four of which are deleted, followed by a second passage of four lines

[a] Beneath the veil of Vala rose Tharmas from dewy tears.
 The eternal man bow'd his bright head, & Urizen, prince of light,
 Astonish'd look'd from his bright portals Luvah, king of
 Love,

Awaken'd Vala. Ariston ran forth with bright Anana, 4
 And dark Urthona rouz'd his shady bride from her deep den.
 Pitying they view'd the newborn demon, for they could not love.
 Male form'd the demon mild, athletic force his shoulders spread,
 And his bright feet firm as a brazen altar; but the parts
 To love devoted, female: all astonish'd stood the hosts
 Of heaven, while Tharmas with wing'd speed flew to the
 sandy shore 10

He rested on the desert wild & on the raging sea
 He stood, & stretch'd his wings &c.

[β] With printless feet scorning the concave of the joyful sky.
 Female her form, bright as the summer; but the parts of love

10 For vast] *an addition* Cp F Z 1 123 *note*, l. 5 vast] vortex
 1st rdg del

14-17 Shining voice] *an addition* all but the first part of l 16
 'Infolding woman' del

16 Cp F. Z 1 123 *note*, l 13 16 Infolding] To Infolding, 1st rdg

1 Vala] Mystery 1st rdg del 2 eternal] ancient 1st rdg del

After l 2 two lines del

Astonish'[d] look'd from his bright portals, calling thus to Luvah
 O Luvah [word illeg] the

After l 5 'Awaking from his stony slumber' *an addition del*

After l 6 *an addition* Of [word illegible] sea del.

Appendix II

Male ; & her brow, radiant as day, darted a lovely scorn.
Tharmas beheld from his rock &c.

ii. On the verso, ten lines divided into three sections by lines drawn below the fifth and seventh lines They are written in pencil

[α] The ocean calm the clouds fold round, & fiery flames of love
Inwrap the immortal limbs struggling in terrific joy.
Not long : thunders, lightnings, swift rendings & blasting
winds

Sweep o'er the struggling copulation, in fell writhing pangs
They lie, in twisting agonies beneath the covering heavens. 5

[β] The womb impress'd, Enion fled & hid in verdant mountains.
Yet here his heavenly orbs &c.

[γ] From Enion pours the seed of life, & death in all her limbs
Froze : in the womb of Tharmas rush the rivers of Enion's
pain.

Trembling he lay, swell'd with the deluge, stifling in the
anguish. 10

III Writing-paper, 9 × 5½ inches. This fragment is written on one side, the verso being blank Its symbolism is that of Blake's later period, and it would appear to have been written after the greater part of *The Four Zoas*, but before the present form of Night VIII, with which its matter has been incorporated at different points and with minor verbal changes

The Lamb of God stood before Urizen opposite
In Entuthon Benithon, in the shadows of torment & woe,
Upon the heights of Amalek : taking refuge in his arms
The victims fled from punishment, for all his words were peace.
Urizen call'd together all the synagogue of Satan in dark
Sanhedrim 5

To judge the lamb of God to death as a murderer & robber,
As it is written : ' He was number'd among the transgressors.'

Cold, dark, opaque, the Assembly met twelvefold in Amalek,
Twelve rocky unshap'd forms terrific, forms of torture & woe.
Such seem'd the Synagogue to distant view ; around them
stood 10

The daughters of Canaan & Moab, binding on the Stones
Their victims, & with knives tormenting them, singing with
tears

1-10 Cp F Z. viii 259-268. 1 The . . . opposite] *an addition*.

3 Amalek] Entuthon that *1st rdg del.* 4 for] that *1st rdg del.*

5 Urizen] He *1st rdg. del*

11-13 The . . . victims] Cp F Z. viii 286-288.

12 knives] songs *1st rdg. del.*

Fragments

Over their victims. Thus was the Lamb of God condemn'd
to death

They nail'd him upon the tree of Mystery, & weeping over him,¹³
And mocking & then worship[p]ing, calling him Lord & King
Sometimes as twelve daughters lovely, & sometimes as five,
They stood in beaming beauty, & sometimes as One, even
Rahab,

Who is Mystery, Babylon the Great, Mother of Harlots.

And Rahab strip'd off Luvah's robes from off the lamb of God.
Then first she saw his glory, & her harlot form appear'd²⁰
In all its turpitude beneath the divine light, & of Luvah's
robes

She made herself a Mantle.

Also the Vegetated bodies which Enitharmon wove in her
looms

Open'd within the heart & in the loins & in the brain,
To Beulah, & the dead in Beulah descended thro' their gates.
And some were woven one fold, some two fold, & some three²⁶
fold,

In head or heart or reins, according to the fittest order
Of most merciful pity & compassion to the spectrous dead.
Darkness & sorrow covered all flesh, eternity was darken'd.
Urizen sitting in his web of deceitful religion was tormented.
He felt the female &c.

13-18 Cp F Z viii 315-320 After l 17 is a deleted line, only partly
decipherable

In which is Turzah [*word illegible*] translucent as [*word illegible*] opaque covering

19-22 Three oblique lines cancel this passage, which appears, much
altered, in F Z viii 331-334

23-28 This passage is cancelled. it occurs, with changes, in F Z viii.
47-49 and 51-53

29-31 Cp F Z viii 404-405

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Milton is the first of the Prophetic Books belonging entirely to the later period of Blake's life. Yet though it was written under the inspiration of his maturer faith, when, out of great spiritual perturbation he had 'emerged into the light of the day', certain elements of his earlier symbolism occasionally appear in modified forms. There is, however, somewhat less of the confusion of styles that constitutes the peculiar difficulty of *The Four Zoas*, and in spite of considerable incoherences, chiefly in the first pages, the poem comes nearer to achieving unity than any other of Blake's longer writings. It contains many passages that read like transcripts from actual visionary experience, and shows how confidently Blake believed that he was the divinely appointed agent to expose and annihilate the fallacies of materialism in life and art. Further, the style is comparatively simple and direct; the incidents are varied and move rapidly, and there is something also of the re-awakened sense of wonder and delight in nature that marks his first letters from Felpham. For all these reasons, as well as on account of its more manageable bulk, *Milton* is more easily readable than *Jerusalem*.

Though the title-pages of both *Milton* and *Jerusalem* are dated 1804, an examination of the symbolism proves conclusively that the former is, as a whole, the earlier work. In the first place, the personages Orc and Urizen, the great protagonists of the Lambeth books, are of more importance in the development of the myths of *Milton* than of *Jerusalem*. Again in *Milton* and *The Four Zoas*, Nights VII and VIII, the chief 'feminine' symbols are Rahab and Tirzah. Vala is rarely mentioned, while the Daughters of Albion, who appear so constantly with her in *Jerusalem*, have no place at all.¹ So again Los is represented in *Milton* rather after the manner of the earlier works than of *Jerusalem*. His mythical functions are more developed and much more clearly defined in the last-named work. Finally, in the use of the curious topographical symbolism that is the mark of Blake's latest manner, *Milton*, except in p. 4, a later addition, and in p. 25 (also a late page, see p. 25, ll. 48-50 note), is clearly intermediate between *The Four Zoas* and *Jerusalem*.

It is not unlikely that an earlier and more extended form of *Milton* than the present is the poem referred to in Blake's letters of the years 1803-1805. He speaks of 'an immense number of verses on one grand theme, similar to Homer's *Iliad* or Milton's *Paradise Lost* the persons and machinery entirely new to the inhabitants of earth (some of the persons excepted)'. The phrase in parenthesis may refer to the presence of such names as Satan, Milton, Wesley, and Whitefield, or more probably the whole passage may merely state the fact that the myth of *Milton* is constructed on a different basis from that of the Lambeth books, and that in the main the personages are new. Again he says that this long poem is descriptive of the 'spiritual acts of [his] three years' slumber on the banks of ocean'.

¹ The fact that the Daughters of Albion are named in F Z II 268 shows that Blake still turned to that work even after he had written *Milton*. Cp F Z II 263, the symbolism of which can be matched only in *Jerusalem*.

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and that he will soon publish it. *Milton* alone of Blake's works deals directly with his life at Felpham. Moreover, in the early part of these years he was engaged in engraving plates, after designs by Romney, Flaxman and himself, for Hayley's edition of Milton's poems (R., p. 120). And it may well be that this circumstance caused him to formulate the characteristic criticism of the theodicy of *Paradise Lost* that is the distinguishing feature of the present poem. But it is very unlikely that Blake would have spoken of the work as it now stands as containing an immense number of verses. There is, however, reason to think that a longer work was contemplated when the title-page was engraved in 1804. The title-page of the New York Public Library copy, reproduced as frontispiece to volume I of the present edition reads 'a Poem in 12 Books'. Indeed Blake seems to have been at pains to give special distinctness to the '1', though there are but two Books in all known copies of the poem. Doubtless the twelve was suggested by the number of the Books in *Paradise Lost*, just as the nine Nights of *The Four Zoas* (1797) are reminiscent of the Nine Nights of Young's *Night Thoughts*, for which Blake was making drawings in 1796 and 1797. But other evidence of a discarded purpose to compose a longer poem seems to be implicit in the supernumerary pages and in the Satan-Palamabron myth.

The extra pages, here printed as an appendix to *Milton*, are numbered 2, 3, 5, 8*, 17 and 32*. Of these, pages 2, 3 and 32* would seem on internal evidence to be later than the main body of the poem, and demand separate treatment. But the remainder show a comparatively early type of symbolism, p. 2 is in part an almost verbatim repetition of the binding of Urizen (cp. B. U., chap. iv and F. Z. iv), and pp. 8* and 17 treat mainly of Orc and the Shadowy Female. In the body of the poem, however, the Shadowy Female has no place, and the other personage appears only in passages that cannot easily be reconciled with their contexts. The most striking of these is the 'old Prophecy in Eden', to the effect that

Milton of the Land of Albion should up ascend
Forwards from Ulro from the Vale of Felpham, and set free
Orc from the Chain of Jealousy (M. 18 59-61)

These lines define the task which, according to the first intention, the reincarnate Milton was to perform, but in the work as it stands no such purpose is pursued. He comes, in fact, to annihilate his own 'self-hood' that is, to give example of the Divine law of brotherhood and self-sacrifice, and in the person of Blake, to wipe out the evil effects of the erroneous doctrine of *Paradise Lost* by a new gospel and a new art based on vision and the life of the spirit. In the ending of the extant poem Orc is not mentioned. Again, the episode of Milton's wrestling with Urizen (M. 16 36-17 14), though referred to later (M. 41 53-45 and 42 4-5), is not specifically concluded. Urizen disappears from the myth. It would seem as if these passages and others having a similar reference were either overlooked in revision or were allowed to remain because to remove them would have involved the removal of passages which for some special significance, rather than for their contribution to the story, Blake wished to retain.

The conclusion that suggests itself after an examination of the symbolism of the supernumerary pages is that *Milton* was originally based upon a myth closely resembling that of the later written parts of *The Four Zoas*, i.e. Nights VII and VIII, wherein Urizen or Satan,

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with Rahab and Tīrzah, who combine 'into the Shadowy Female, appeared as the sources and symbols of all forms of mundane error. To Blake's mind, *Paradise Lost* had been singularly persuasive in advocacy of these errors, wherefore Milton descended from the region of Truth and united with Blake to release the enslaved spirit of man, Orc in the 'Chains of Jealousy'. The poem would have contained, probably in modified forms, much of the myths of Urizen and of the Los of the later-written parts of *The Four Zoas*, with a developed myth of Orc (cp extra p 17 *passim*). Such a story, treated after the manner of *The Four Zoas* or of the existing *Milton*, could have been wrought by Blake into 'a long poem'.

The occasion of the revision of *Milton* is obscure. In part it may be hidden in the dim symbolism of the Satan-Palamabron myth, in part it may be connected with the development of the doctrine of Self-annihilation, which supersedes the cruder theory of regeneration embodied in the combat between Milton and Urizen over the enchained Orc. A curious record of this change exists in the inscription beneath the design on p 15. The drawing would seem to have been intended to illustrate Milton's struggle with Urizen (p 17 4-14), but, in revising the poem, Blake gave a new interpretation to the group. The figure of the aged man, forced to his knees and seeking to sustain himself by his tables of the law, is no longer Urizen but Milton's Spectre, as is shown by the words engraved beneath it: 'To Annihilate the Self-hood of Deceit and False Forgiveness'. The fact that this is the only clear instance in the engraved book where a design is interpreted by Blake is in itself significant. Another indication is the manner in which the poem is hurried to a close. Its last five lines are a most summary *précis* of *The Four Zoas*, ix. Probably they are all that Blake retained of an earlier account of the Last Judgment on the lines and scale of Night IX, like it wholly catastrophic and a sequel to the Urizen-Orc myth. But in the recension of *Milton* the doctrine of regeneration through the individual discipline of 'Self-annihilation' displaces most of the elaborate processes of a universal 'Harvest and Vintage of the Nations'. This may explain the exceedingly brief reference to this theme in the present text of *Milton*. At the same time it illustrates Blake's reluctance lightly to cast aside his outworn symbols.

It is practically certain that the Satan-Palamabron myth did not form part of the original poem.¹ In the first place it is complete in itself and has no organic connexion with the rest of the work. Secondly, it is this episode, here embodied in the Bard's prophetic song,² that is said to have impelled Milton to descend a second time to earth, but this explanation is not sustained, and confusion arises later when Milton's act is attributed to a different cause, the conduct of the dwellers of Ololon, 'those who Milton drove down into Ulro' (19 16-17). Finally, its doctrine, inculcating the iniquity of moral judgement, and its mythical representation of Satan, are not easily reconciled with the fragments of the Orc myth that remain, or with the identification of Urizen and Satan.³

¹ Though the Satan-Palamabron myth in F Z viii 357 *seq* is later than the body of that Night, being written on an added page, it is earlier than the *Milton* version. It is rudimentary, its later reference to Blake's Felpham experiences is only faintly adumbrated in an added line (l 380), and it has not yet developed the elaborate system of complementary episodes that emphasize the obligation to continual sacrifice of self for others. see General Introduction, pp 67-69.

² Extra p 8* 1-2

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Attention may be called at this point to extra page 3, which, unlike the three noticed above, belongs to the comparatively late period of Blake's return from Felpham: it mentions South Molton Street, where he went to live on 6th October 1803 (cp 1 21). Yet the presence of the refrain (ll 20 26: cp M 3-25 5 17 and 49, &c) would seem to show that it was intended to form a part of the Bard's song, although it is now impossible to place it satisfactorily. The matter is still further complicated by the presence of p 4, which, on the evidence of symbolism and decoration, clearly belongs to the same period as *Jerusalem*¹. It is evident that pp 3 and 5 were originally consecutive and that Blake adapted the end of the added p 4 to the opening lines of p 5. But there is an awkward hiatus between pp 3 and 4. In the Beckford copy extra p 3 does in some sort bridge the gap, but in the Windus copy the sequence is again deranged by the intrusion of extra p 5.

The last of the extra pages, 32*, is also later in its symbolism than the main body of the poem, and once more it is difficult to discover to what end Blake composed it. The page is of the first importance, however, as a document dealing with the theory of States and the symbolic significance of Milton.

To sum up the discrepancies in symbolism show that in its present form *Milton* is the outcome of vital if unharmonized modifications. Primarily Blake meant to express, in extended form, the concepts he had been and was still striving to engraft upon the original stock of *The Four Zoas*, particularly in Nights VII and VIII. But as he worked, his position was changing. The older mythopoeic machinery was disintegrating, and the newly revealed importance of the principles of individual responsibility was extending its hold upon his mind and imagination. The mechanical complexities of the myths of Urizen, Luvah, Orc and the Shadowy Female fell away, and their places were taken by a succession of exemplary episodes emphasizing the fundamental obligations to unconditional and unremitted abstinence from judgement, and especially from moral censure, and to perpetual self-discipline and spiritual purgation. The details, or much even of the main history of this reconstitution must remain obscure and debatable. It may or may not have involved a contraction from twelve books to two. But unless the remarkably consistent development traceable in Blake's symbolic writings, from *Thel* to *The Ghost of Abel*, is to be gainsaid or ignored, it is impossible to deny that *Milton* bears the signs of being the product of a period of transition only less critical and significant than that which disorganized *The Four Zoas*.

The two main episodes in *Milton* are the Satan-Palamabron myth and the descent of Milton the Awakener. The first is more than usually difficult and calls for treatment in detail. In the first place, it speaks of the three classes into which mankind is divided. The first division is the Dead, the Elect, or the 'Spectrous' class, identified with Satan, who joins to his commoner Blakean attributes the spirit of 'officious brotherhood', uninspired benevolence that imagines itself competent to control the spiritual labours of the visionary. The second class, the Redeemed, 'live in doubts and fears, perpetually tormented by the Elect' (M 25-26) until they are redeemed by Mercy from Satan's Law (M 9 23). Finally, the

¹ M 4 26 repeats, with slight alteration, J 70 32, and also bears a similar drawing of a Druid monument, a very late symbol.

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Reprobate are they who 'never cease to Believe' (M. 25-35). Rintrah, the typical Reprobate, a demon of wrath, may stand for the convinced and uncompromising mystic, but the evidence is too scanty and equivocal to admit of certain interpretation of either this or the preceding class

The opening part of the myth defines Satan's prime offence. He seeks to usurp Palamabron's function, to guide the 'Harrow of the Almighty'. Los, arbiter of this sphere of existence, inadvertently permits him to do so, while Palamabron takes charge of the Mills of Satan. As in the earlier Urizen-Luvah myth, confusion follows the interchange of tasks, and the matter is referred to the Eternals for judgement. From this point difficulties increase rapidly

Palamabron appeal'd to all Eden and reciev'd
Judgment, and Lo! it fell on Rintrah and his rage,
Which now flam'd high & furious in Satan against Palamabron,
Till it became a proverb in Eden 'Satan is among the Reprobate'
(M 7 9)

Satan accuses Palamabron of ingratitude and malice, and, shutting himself off from the Divine Vision, declares himself sole God, whose power is founded upon Moral Law in 'a world of deeper Ulro' or error. Providence intervenes on behalf of Palamabron, 'the wrath falling on Rintrah' (M 7 8-42) for

If the guilty should be condemn'd, he must be an Eternal Death
And one must die for another throughout all Eternity (M 9 17)

The incident would seem to be an illustration, exaggerated for the sake of emphasis, of the iniquity of the exercise of moral judgement, and of the cruelty of the law of punishment for sin. The true ethic demands that the innocent suffer for the guilty, in order that the law of brotherhood and mutual forgiveness may be fulfilled. The point of view is interesting and characteristic, even in its neglect of logic.

Rintrah's conduct, here and later, is perplexing. A curious point is his apparent unwillingness, the absence of spontaneity in his act of self-sacrifice. He

rear'd up walls of rocks, and pour'd rivers & moats
Of fire round the walls columns of fire guard around
Between Satan and Palamabron in the terrible darkness

And Satan, not having the Science of wrath, but only of pity,
Rent them asunder, and wrath was left to wrath & pity to pity
He sunk down, a dreadful Death, unlike the slumbers of Beulah
(M 7 43)

In passages like this, Pity has a sinister connotation. It involves an assumption of superiority and a passing of judgement, it is a spiritual trespass, infringing the sanctity of the individuality. The will must not be bended each must keep his proper function.

Up to this point, Blake's purpose would seem to be to correct what he considered the errors of *Paradise Lost*, and, by means of the Bard's divinely inspired song, 'to Justify the Ways of God to Men'. For in the first place, Satan did not fall through ambition, nor was the first sin that of rebellion against the Creator of Man and this world, whom Blake always regarded, after the Gnostic fashion, as a disobedient 'Angel of the Divine Presence'. Satan fell because of 'officious brotherhood' or unenlightened benevolence. It has been

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suggested that the allusions to Satan's 'soft dissimulation of friendship',

Seeming a brother, being a tyrant, even thinking himself a brother
While he is murdering the just (M 5 23).

and the frequent denunciation of 'corporeal friends' glance at Hayley, whose 'genteel ignorance and polite disapprobation' of visionary enthusiasm appear to have disturbed Blake's peace of mind at Felpham. It is possible to support this identification by reference to passages in the letters, and particularly in those to Thomas Butts. But complete certainty on this point can only come with a much fuller knowledge of the relations existing between Blake and Hayley than is at present attainable. Indeed it would seem that the false friendship complained of in the Satan-Palamabron myth has reference to something of much longer standing than his acquaintance with Hayley. For in the *Advertisement* (Ross MS, p 52) Blake writes. 'The manner in which my Character has been blasted these forty years, both as an Artist and a Man, may be seen particularly in a Sunday Paper called the *Examiner*, Publish'd in Beaufort Buildings, & the manner in which I have routed out the nest of villains will be seen in a Poem concerning my Three years' Herculean Labours at Felpham, which I will soon Publish. Secret Calumny & open Professions of Friendship are common enough all the world over, but have never been so good an occasion of Poetic Imagery. When a Base Man means to be your Enemy, he always begins with being your Friend'. From this passage it is arguable that Blake intended to pillory not Hayley, but certain unknown persons who, like the critics in the *Examiner*, sought to pervert his spiritual labours, and that too, apparently, under the guise of friendship. But whatever the origin of the myth, Blake's meaning in this part of it would seem to be that Satan's error was not that he rebelled against the God of this world, but that he obstructed the Holy Ghost, the Poetic Genius, in others.

The remainder of the myth is chiefly concerned with the Miltonic fallacy of supposing Satan to have been punished by Providence for his fault. Blake deliberately sets himself to controvert this view by representing Divine Mercy as active from the first, and by means of several agents, to protect Satan from punishment. One instance of this, the suffering of Rintrah for the sin of Satan, has already been noticed. Another is the devotion of Gnitharmon, who creates a 'Space' to shield the erring spirit, and the Eternals 'ratify the kind decision', giving 'a Time to the Space, even six thousand years' (M 11 16).¹ This divinely appointed purpose of regeneration in temporal existence is itself a manifestation of Mercy and Forgiveness.

The contrast between the Miltonic and Blakean points of view is still greater in the lines that follow (ll 17-27). Not only is the notion of punishment entirely absent, but the 'solemn Assembly' of Eternals elects seven spirits, Lucifer, Molech, Elohim, Shaddai, Pahad, Jehovah and Jesus, to guard the newly created Space and to give themselves to 'Eternal Death' for Satan's sake. In spite of the obscure statement, found also in the corresponding passage in *The Four Zoas* viii, that all save Jesus fail, Blake's intention is clearly enough to emphasize the doctrine that the ideal ethic consists

¹ Cp M. 23 72

Time is the mercy of Eternity without Time's swiftness
Which is the swiftest of all things, all were eternal torment

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in mercy and forgiveness, and abhors moral condemnation and punishment. The same idea is restated in the subsidiary myth of Leutha, the Blakean parallel to the figure of Sin in *Paradise Lost*. She offers herself as a 'ransom' for Satan, assuming the guilt of his fall. She tells how, by stultifying the 'masculine perceptions' and keeping only the 'feminine' active (M 10. 5), she originated the illusions through which Satan fell. Finally, Elynittria, an indefinable female figure, who, as the counterpart to Palamabron, is opposed to Leutha, is represented as laying aside all enmity and jealousy to aid her rival. 'She soothed her with soft words and brought her to Palamabron's bed.'

Thus though many details of symbolism remain dark, two at least of the main principles embodied in the myth are evident enough, the perversive influence of 'corporeal' or uninspired 'friendship' and the necessity of continual forgiveness and mercy.

The second theme of the poem, Milton's purpose of self-annihilation, can best be illustrated by reference to Blake's own experiences at Felpham during the years 1800-1803, his 'three years' slumber on the banks of ocean', a period of 'sore travail', when he 'passed through perils and darkness not unlike a champion' (*Letter to Butts*, 22 November 1802). His difficulties were concerned with religion and art, which from that time forward are often inseparably denoted under the same symbols, till they are ultimately identified in the declaration that 'Christianity is Art' (*Laocoön*, 32). But on reflection this period of mental and spiritual tribulation appeared to him to be a divinely appointed means to the attainment of truth (cp M. 36 21-25). In the letter already quoted he writes 'I am again emerged into the light of day. I still and shall to eternity embrace Christianity, and adore him who is the express image of God. My enthusiasm is still what it was, only enlarged and confirmed'. So in the matter of his art, he came to a clearer understanding of his own position. The revelation came to him after visiting the Truchsessian Gallery exhibition of old masters. Writing on the subject to Hayley immediately afterwards (22 June 1804), he says 'I was again enlightened with the light I enjoyed in my youth, and which has for exactly twenty years been closed to me as by a door and by window-shutters'. At the time he was engraving after Romney, whose 'spiritual aid' contributed not a little to his 'restoration to the light of art'. But the most interesting point is that he describes his experience in symbols that resemble those in *Milton*. 'For now! O Glory! and O Delight! I have entirely reduced that spectrous fiend to his station, whose annoyance has been the ruin of my labours for the last passed twenty years of my life. . . I was a slave bound in a mill among beasts and devils. These beasts and these devils are now, together with myself, become children of life and liberty, and my feet and my wife's feet are free from fetters'.

In the present work, the impulse to achieve freedom in art and religion by the annihilation of the 'spectrous fiend' or 'Selfhood' is symbolized by Milton, who, as has already been noticed, becomes one with Blake himself. The content of this symbolic act, in so far as it relates to the destruction of error, is fully set forth in the vigorous passage 42 34-43 28. The Self or Selfhood is identified with the common 'spectrous' symbols, the Polypus, the Covering Cherub, the Shadow, and Satan. But there is also another sense, in which self-annihilation expresses the willing sacrifice of self for others, the principle of continual and unconditional forgiveness

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And just as in *Jerusalem* Blake associates such 'feminine' powers as Vala and the Daughters of Albion with the 'spectrous' activities, so here, using the tradition that Milton's daughters acted as their father's amanuenses, he creates a sixfold Emanation suggested by the number of the poet's wives and daughters, and relates it to the Miltonic Spectre or Shadow. It does not seem different from the common female symbols, except that it is given a particular significance to represent the opinions embodied in *Paradise Lost*, the errors that Milton left the world of Eternity to redeem. The greatest of these was that he had identified the supreme deity with the creator of this world, the author of the Moral Law, and so traversed the almost unvarying doctrine of Blake's later works that the physical universe was created by the Elohim or Satan. Crabb Robinson, writing to Dorothy Wordsworth on Blake's opinion of her brother's poetry, gives what is perhaps the best statement of the matter: 'Now, according to Blake, atheism consists in worshipping the natural world, which same natural world, properly speaking, is nothing real but a mere illusion produced by Satan. Milton was for a great part of his life an atheist, and therefore his fatal errors in *Paradise Lost*, which he often begged Blake to refute.'¹

So it is that, a hundred years after his death, Milton leaves his place in eternity, and laying aside his spiritual being, his 'real and immortal self', becomes subject to the conditions of mortality in order to redeem his former errors. The immediate impulse to this act, as has already been pointed out, is not quite unequivocally stated. In the opening pages Milton is impelled by 'a Bard's prophetic song' (M. 3. 16-24), that is, the myth of Satan and Palamabron,² but later (M. 19. 52-53) he is described as obeying a 'Universal Dictate', a decree of Providence.

Descending, Milton joins with Blake, from whom a cloud separates itself and spreads over Europe. This is Milton's 'Shadow', and in its division would seem to express the fact that an influx of spirituality reveals the body of error which is now seen, as if from without, in the form of a cloud. Then Los unites with Blake, setting him down in Felpham, that 'in three years' he 'might write all these Visions To display Nature's cruel holiness, the deceptions of Natural Religion' (M. 36. 23-25). That Blake looked upon himself as destined to consummate the regeneration of the world is clear from this statement as well as from passages in other works.³

The latter part of *Milton* is confused by the introduction of Ololon, a symbol not found elsewhere. The entire episode is exceedingly obscure, and there are indications that it is, in part at least, reminiscent of visions that appeared to Blake at Felpham.⁴ Primarily Ololon is the name of a river in Eden, one of the 'rivers of the waters of life', but it is used to represent the Eternals who dwell on its banks. These appear to be set in opposition to the seven Angels of the Divine Presence who sustain with 'food of Eden' the immortal Form that Milton put off when he descended into the mundane state. A similar division among Eternals is found in *Jerusalem* (55. 1-22), though it is not developed to the same extent. In the present myth

¹ Symonds, p. 274. Crabb Robinson also records that 'Blake declared him (Dante) a mere politician and atheist, busied in this world's affairs as Milton was, till in his old age he returned back to the God he had abandoned in childhood' (ibid., p. 294).

² Cp. Ross MS. (Clare Press, p. 236).

³ Cp. M. 36. 13-20 44. 7-28.

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the dwellers in or by Ololon refuse to acquiesce in the act of the seven, who, combining with the form of Milton into a 'Starry Eight', are driven by Ololon into the Ulro. The subsequent relation of the 'Seven' to the descended Milton is quite obscure, unless they can be regarded as affording him spiritual guidance

Ololon is almost immediately enlightened as to the error of its action, which involves an exercise of moral judgement. This appears from the repentant cry. 'Is Virtue a Punisher? O No!' Uniting with the Divine family in Jesus, they descend through the chaos or Ulro that lies about Los's world of time and space. But they are compelled to combine into a female form, lest they destroy that 'Vegetative world' they come to save. The significance of this change is difficult to discover; it may, however, represent the substitution of a mediate for an immediate presentation of truth, lest the latter should prove too great and terrible for man's comprehension. Some such idea, in a different connexion though still associated with the symbolic use of the 'Female', occurs in the description of Beulah (M 30 21 *seq*) and in the important passage on the 'Female' and 'Human' forms on the extra p 17. But whatever the explanation, Ololon is seen by Blake, as he walks before his cottage in Felpham, as 'a Virgin of twelve years'. She questions him concerning Milton, who straightway appears before her and commands her to aid him in his struggle against his Selfhood, the Spectre Satan. At this point the opposites are definitely revealed, ranged one against another. The Miltonic Shadow, Satan, the symbol of the entire body of mundane error, faces Milton the Awakener, who is associated with Los, now unequivocally the symbol of Divine inspiration. Following an elaborate symbolic description of the first of these comes a wholly obscure association of Ololon with Milton's 'Sixfold Emanation', which is identified with the source of Deism (M 42. 4-16: 43 30-36). In the succeeding lines confusion is worse confounded.

The Virgin (Ololon) divided Six-fold & with a shriek
Dolorous that ran thro' all Creation, a Double Six-fold Wonder,
Away from Ololon she divided, & fled into the depths
Of Milton's Shadow as a Dove upon the stormy Sea
Then as a Moony Ark Ololon descended to Felpham's Vale
In clouds of blood, in streams of gore, with dreadful thunderings,
Into the Fires of Intellect that rejoic'd in Felpham's Vale
Around the Starry Eight. with one accord the Starry Eight became
One Man, Jesus the Saviour, wonderful, round his limbs
The Clouds of Ololon folded as a Garment dipped in blood,
Written within & without in woven letters, & the Writing
Is the Divine Revelation in the Literal expression,
A Garment of War I (Blake) heard it nam'd the Woof of Six Thousand
Years (M 44 3-15)

Then the trumpet sounded for the Last Judgement, and Blake came out from his trance; his soul

return'd into its mortal state

To Resurrection & Judgment in the Vegetable Body

The poem closes with the preparations for 'the Great Harvest & Vintage of the Nations'

The general significance of Ololon remains dark, and perhaps necessarily so, since so much of it appears to be a record of Blake's own mystical experience. All that can be attempted in the way of exposition is to notice the points of contact with the body of Blake's more familiar symbolism, and to suggest with all diffidence a possible

Milton

line of interpretation. The initial conflict of Ololon with the Starry Eight repeats the main doctrine of this poem, the inquiry of any attempt at moral judgement such as is implied in the expulsion of the Eight. Incidentally it illustrates the curious conception of the possibility of error even among Eternals, and this again is brought into relation to the notion that the principles of continual forgiveness and self-sacrifice are fundamental in the supreme state of existence. It is also noteworthy that, as in the earlier *Book of Urizen*, some at least among the Eternals act without fore-knowledge the dwellers in Ololon do not know that in banishing the Eight they are fulfilling part of the divine purpose of regeneration (M 19 31-57). All this is very confusing and not easily to be reconciled with the commoner statement of ideal unity in the supreme state of existence, expressed symbolically as the appearance of the 'Eternals' or of 'all Eternity' as 'One Man, Jesus', the 'Divine Humanity' or as a 'Divine Family'.

What is perhaps the surest clue to the interpretation of Ololon is to be found in the last lines of the passage quoted above, wherein the Clouds of Ololon that, like Luvah's 'robes of blood', enfold Jesus are compared to a 'Garment' whereon is woven 'the Divine Revelation in the Litteral expression'. This expression, taken in association with the further identification of Ololon with the 'Woof of Six Thousand Years', suggests that the symbol represents dramatically the revelation within temporal existence of the divine scheme of regeneration its error is made the means to ultimate salvation for man. She is the 'Moony Ark' of the promise, the vehicle of the providential purpose. Evidently there is significance in the statement that she enfolds the Starry Eight whom before she had driven forth it is a symbolic act of self-abasement to serve others. Yet so complete an identification of Eternals with the errors of mortality is singular.

In conclusion, one further matter of some interest may be noticed here. Though Blake's doctrinal antagonism to 'Nature' continues throughout *Milton* and the later writings, there are passages (M 25 26-M 26 12) where a definite modification of his attitude is faintly discernible. Though the 'created' universe is the world of Satan, Blake is conscious that aspects of it are beautiful. He remembers too that it is the world of Los and Enitharmon of divinely given Time and Space the place of human salvation. Hence the beauty of the Universe may have its place in the scheme of human regeneration. The 'constellations in the deep and wondrous Night', the 'gorgeous clothed flies that dance and sport in summer', the trees that 'thunder thro' the darksome Sky'.

Uttering prophesies & speaking instructive words to the sons
Of men, These are the sons of Los, These the Visions of Eternity
But we see only as it were the hem of their garments
When with our vegetable eyes we behold these wondrous Vistas

This passage and others on p 31 not only are evidence of the renewed sense of the beauty in Nature which quickens the book of *Milton*, but suggest a basis for a mediate vision of truth that associates Blake with others of the Romantic poets. But when the vehemence of prophecy returns upon him, he finds no place for it, and denounces the 'imitation of Nature's Images' as destructive of Imagination and an obstacle to truth.

Catchwords, answering in every instance to the initial word of the following page, are found on pp 9, 10, 14, 16, 18, 20, 24, 25, 27, 30, and 31.

Milton

Four copies of *Milton* have been described by Mr. Keynes. For reasons given below the present edition follows the British Museum copy, and in the following bibliographical notes its arrangement of the plates has been taken as the norm. The copies are:

- (a) The British Museum copy: title-page and 'Preface' 1 plate each; 'Book the First' 26 plates; 'Book the Second' 17 plates: 45 plates. Watermark, Whatman 1808.
- (b) The Butts copy: in the Henry E. Huntington Library. Forty-five plates: arrangement of plates and the watermark as in (a).
- (c) The Beckford copy: in the New York Public Library. lacks 'Preface' but has 5 extra pages, 2, 3, 8*, 17, 32* total 49 plates, arranged 1, 3, 5, extra p 2, 4, extra p 3, 6-8, extra p. 8*, 9-16, extra p 17, 17-20, 22, 23, 25, 26, 24, 27-32, extra p 32*, 32-42, 21, 43-45.

The following erasures have been made upon the paper (i.e. not on the engraved plate):

- p 4, l 35 and woven
- p 5, l 1 By Enitharmon's Looms & Spun beneath the Spindle of Tirzah
- p 24 *Catchword*: Loud p 25 *Catchword*: These.
- (d) The Windus copy: lacks 'Preface' but has 6 extra pages: total 50 plates, arranged: 1, 3, extra pages 2, 3, and 5; 4, 5, 6-8, extra p 8*, 9-16, 17, 17-20, 22-23, 25, 26, 24, 27-31, extra p 32*, 32-42, 21, 43-45. Watermark, Ruse and Turner 1815.

These details are taken from the Nonesuch Blake and from Mr. Keynes' letter to the *Times Literary Supplement*, 13 December 1923.

Though (d) was latest compiled, (a) and (b) are more homogeneous and consistent. The disruptive effect of the intruded pages in (c) has been noted, but extra p. 5 is even more inconsequent and pointless. It has no clear relevance to its context and is compact of additions and interpolations more discordant than the worst of *The Four Zoas* pages, though the engraved plate does not show as plainly as does the manuscript page how they were put together. The latter part of l 2 may be a survival from an earlier version, modelled more closely than the present poem upon *Paradise Lost*. The symbolic cast of the first reference to the Daughters of Albion is comparatively primitive, while the appearance of Charles (apparently the First), Cromwell, and James is unlike anything later than *America*. The fact that ll 19-26 appear in *Jerusalem* seems to indicate that at one time Blake had abandoned this page, though later he bound it up with the 1815 copy, perhaps for no deeper reason than to bring up the tale of plates to fifty.

The variations in the four copies of *Milton* suggest the following conclusions: (a) and (b) represent Blake's endeavour to state his mystical faith with precision; (c) appears to be a characteristically unhappy second thought, marring the earlier version by thrusting in plates previously rejected and by altering the order of pp 24-26. The fourth copy we are inclined to regard as primarily a work of art. By 1815 Blake had outgrown the position defined in *Milton*, and was content that the text in this fourth copy should be subordinated to the splendours of its coloured and gilded page. Therefore the (a) text has been adopted here, the six extra pages being printed in an Appendix, so that, by the aid of the bibliographical data given above, any of the longer texts may be reconstructed.

MILTON a Poem

in 2 Books

'To Justify the Ways of God to Men'

The Author & Printer, W. Blake,
1804

PREFACE

THE 'Stolen and Perverted Writings of Homer & Ovid, of Plato & Cicero, which all Men ought to condemn, are set up by artifice against the Sublime of the Bible ;¹ but when the New Age is at leisure to Pronounce, all will be set right, & those Grand Works of the more ancient & consciously & professedly Inspired Men will hold their proper rank, & the Daughters of Memory shall become the Daughters of Inspiration. Shakspeare & Milton were both curb'd by the general malady & infection from the silly Greek & Latin slaves of the Sword.

Rouze up, O Young Men of the New Age ! set your foreheads against the ignorant Hirelings ! For we have Hirelings in the Camp, the Court, & the University, who would, if they could, for ever depress Mental & prolong Corporeal War.² Painters ! on you I call. Sculptors ! Architects ! Suffer not

¹ The Stolen Inspiration] Cp *On Homer's Poetry* and *On Virgil*, *passim*, and D C II, pp 4-5 'No man can believe that either Homer's Mythology or Ovid's were the production of Greece or of Latium ; neither will any one believe that the Greek statues, as they are called, were the invention of Greek Artists : perhaps the Torso is the only original work remaining , all the rest are evidently copies, though fine ones, from the greater works of the Asiatic Patriarchs. The Greek Muses are daughters of Mnesmosyne, or Memory, and not of Inspiration or Imagination, therefore not authors of such sublime conceptions'

² Mental or Spiritual War expresses the activities of the perfect visionary state cp J 27 'The Return of Israel is a return to Mental Sacrifice & War,' and J 38 14, where the Eternals say .

Our wars are wars of life & wounds of love,

With intellectual spears & long winged arrows of thought

Brotherhood and perfect forgiveness find their expression therein :

For the Soldier who fights for Truth, calls his enemy his brother

They fight & contend for life & not for eternal death (J 43 41-42)

A sentence from the *Laocoön* plate expounds the symbol on the aesthetic side 'Spiritual War' Israel deliver'd from Egypt is Art deliver'd from Nature & Imitation' It is also used for the visionary's part in the struggle against error .

He [Jesus] bound old Satan in His Cham,
And, bursting forth, his furious ire
Became a Chariot of fire
Throughout the land he took his course
And trac'd diseases to their source.
He curs'd the Scribe & Pharisee,
Trampling down Hipocrisy.

Preface

the fashionable Fools to depress your powers by the prices they pretend to give for contemptible works, or the expensive advertizing boasts that they make of such works: ¹ believe Christ & his Apostles that there is a Class of Men whose whole delight is in Destroying. We do not want either Greek or Roman Models if we are but just & true to our own Imaginations, those Worlds of Eternity in which we shall live for ever in Jesus our Lord.

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen? 4
And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic Mills? 8
Bring me my Bow of burning gold!
Bring me my Arrows of desire!
Bring me my Spear! O clouds, unfold!
Bring me my Chariot of fire! 12

Where'er His Chariot took its way,
There Gates of death let in the Day,
Broke down from every Chain & Bar,
And Satan in his [Jesus'] Spiritual War
Drag'd at his Chariot Wheels

(E G β, 32-43, Clar Press, p 248)

Corporeal War, on the contrary, expresses the destructive operation of Morality and Empiricism, and, with reference to art, it is used in connexion with what Blake held to be the pernicious influence of classical tradition, and particularly of the tradition of the Venetian and Flemish painters (but not of the Florentines and Dürer) 'Art Degraded, Imagination Denied, War Govern'd the Nations' [*Laocoön*]. But the aspect of Corporeal War most commonly stressed is the moral. Blake declares 'The Moral Virtues are continual Accusers of Sin & promote Eternal Wars & Domineering over others' Hence it is commonly associated with the feminine and spectrous symbols, especially 'Vala' and 'Satan', as well as with symbols of unregenerate mundane existence, e.g. Wine Press, the Veil or Garment: see Index under these terms

¹ In the *Advertisement* Blake vehemently attacks the fashionable vogue of certain artists whose practice he held to be antagonistic to the principles of imaginative art. The Rossetti MS also contains epigrams ridiculing the ignorance of English connoisseurs. It will suffice to quote the titles to two of these

'A Pretty Epigram for the encouragement of those Who have paid great sums in the Venetian and Flemish ooze' (Clar Press, p 220)

'On the great encouragement given by English Nobility & Gentry to Corregio, Rubens, Reynolds, Gainsborough, Catalani, Du Crow and Dilbury Doodle' (*ibid*, p. 223)

² Cp. stanzas in J. p. 77. England here is identified with Albion or Man: see Index, *Albion*.

I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand,
Till we have built Jerusalem
In England's green & pleasant Land.

16

Would to God that all the Lord's people were Prophets.¹
Numbers XI. Ch. 29 v.

¹ Cp. Letter to Hayley, 11 Dec. 1805 (R. p. 188): 'Oh! what wonders are the children of men! Would to God that they would consider it—that they would consider their spiritual life, regardless of that faint shadow called natural life, and that they would promote each other's spiritual labours, each according to its rank, and that they would know that receiving a prophet as a prophet is a duty which, if omitted, is more severely punished than every sin or wickedness beside.'

MILTON

Book the First

DAUGHTERS of Beulah ! Muses who inspire the Poet's Song !
 Record the journey of immortal Milton thro' your Realms
 Of terror & mild moony lustre, in soft sexual delusions
 Of varied beauty to delight the wanderer and repose
 His burning thirst & freezing hunger ! Come into my hand,
 By your mild power descending down the Nerves of my right
 arm 6

From out the Portals of my Brain, where by your ministry
 The Eternal Great Humanity Divine planted his Paradise,
 And in it caus'd the Spectres of the Dead to take sweet forms
 In likeness of himself Tell also of the False Tongue vegetated
 Beneath your land of shadows, of its sacrifices and 11
 Its offerings, even till Jesus, the image of the Invisible God,
 Became its prey, a curse, an offering and an atonement
 For Death Eternal in the heavens of Albion & before the
 Gates 14
 Of Jerusalem his Emanation in the heavens beneath Beulah !

Say first, what mov'd Milton, who walk'd about in Eternity
 One hundred years, pond'ring the intricate mazes of Pro-
 vidence ?

Page 3 1-5 See Index, *Beulah*. Lines 3-5 have no reference to Milton,
 but allude to the general character of the State as a 'pleasant retreat',
 a mode of existence undisturbed by doubts.

7-9 Thus Paradise, planted within the Brain by the Daughters of Beulah,
 the true Muses, appears to symbolize the vision of truth granted to such
 as Blake, wherein those ideas that to uninspired mortal man are 'forms
 of death' are seen in their 'real and eternal form', which is human.
 Further, these visions of truths, retaining their identity, are seen by the
 visionary merged in the Vision of Truth, also human-formed, the 'One
 Man, Jesus' Cp J 98 28-99 5

10 The Tongue is the 'seat of Satan' (M. 24. 45) Vala is also described
 as 'vegetated into a hungry Stomach & a devouring Tongue' The symbol
 would seem, therefore, to represent the destructive operation of error, but
 particularly to refer to the inter-relation of materialism and restrictive
 morality, the latter proceeding out of the former The association of the
 Tongue with Tharmas carries also the same significance cp. F 2. 1. 18
 and note. J 14. 4-9. 63. 5-6.

12-14 See Index, *Incarnation* and *Crucifixion*.

17 Blake, who elsewhere identifies his own mission as prophet with that
 here ascribed to Milton (cp. M 14. 47-50), gives one hundred years as

Unhappy tho' in heav'n, he obey'd; he murmur'd not; he
 was silent,
 Viewing his Sixfold Emanation scatter'd thro' the deep
 In torment. To go into the deep, her to redeem & himself
 perish, 20
 That cause at length mov'd Milton to this unexampled deed,
 A Bard's prophetic Song: for sitting at eternal tables,
 Terrific among the Sons of Albion, in chorus solemn & loud
 A Bard broke forth: all sat attentive to the awful man. 24

'Mark well my words! they are of your eternal salvation.

- 'Three Classes are Created by the Hammer of Los, & Woven
 [4] From Golgonooza, the spiritual Four-fold London eternal,
 In immense labours & sorrows ever building, ever falling,
 Thro' Albion's four Forests, which overspread all the Earth
 From London Stone to Blackheath east, to Hounslow west,
 To Finchley north, to Norwood south; and the weights 5

approximately the period between John Milton's death and the commencement of his own career as visionary.

19 See *Milton*, Introduction

21 That] What in *New York Public Library and Butt's copies*. The British Museum copy shows traces of the 'W' beneath the 'T'.

23 The 'Sons of Albion' here appear to be the 'Eternals'. For the later meaning of the symbol, see Index, *Spectre*, Note II (a).

26 This division of men into the Elect, the Redeemed, and the Reprobate is confined to *Milton*. The first and third, for which Blake adopts in irony the names assigned to them according to the fallacy of the moral law, seem the clearest, and appear to represent the contrary modes of existence in mundane life. The former, 'who cannot Believe in Eternal Life Except by Miracle and a New Birth' (M 25 33-34) include Satan (M 5. 5) and are associated with the 'Virtues and Cruel Goodnesses' (M 11. 34) of the Moral Law of Horeb. The Reprobate are they 'who never cease to Believe' (M 25 35); of these is Rintrah, an Orc-like daemon, the vehement assailant of Satan's dissimulations (M 6 34). Difficulty arises in the statement that they are 'form'd to destruction from the mother's womb' (M 5 4 34). This may be explained by reference to Blake's doctrine of Self-annihilation. see General Introduction, p 88. Between the Elect and the Reprobate 'stand the Redeemed', the least distinct of the Classes. They 'live in doubts & fears, perpetually tormented by the Elect. Palamabron, the type of the Elect, is here quite obscure: he is 'redeem'd from Satan's Law, the wrath falling on Rintrah' (M. 9. 22).

Page 4 appears to be an interpolation. It interrupts the sequence of pp. 3 and 5, its use of geographical symbols relating to Britain is common to *Jerusalem*, rare in *Milton*.

3-5 It would seem, from J 42 73-81, that Albion's Four Forests are symbolically identical with the Veil of Vala. see Index, *Weaving*. The dark labyrinth of mundane error is frequently described under the image of a forest: cp. S E, *The Voice of the Ancient Bard*.

4-5 It is difficult to discover the archaeological theory that Blake adopted with regard to London Stone. As a symbol it is always associated with repressive morality, being sometimes mentioned in connexion with

Of Enitharmon's Loom play lulling cadences on the winds of
Albion

From Caithness in the north to Lizard-point & Dover in the
south.

' Loud sounds the Hammer of Los & loud his Bellows is heard
Before London to Hampstead's breadths & Highgate's heights,
To

Stratford & old Bow, & across to the Gardens of Kensington
On Tyburn's Brook · loud groans Thames beneath the iron
Forge 11

Of Rintrah & Palamabron, of Theotorm & Bromion, to forge
the instruments

Of Harvest, the Plow & Harrow, to pass over the Nations.

' The Surrey hills glow like the clinkers of the furnace ;
Lambeth's Vale,

Where Jerusalem's foundations began, where they were laid
in ruins, 15

Where they were laid in ruins from every Nation, & Oak
Groves rooted,

Druidical monuments, e.g. Stonehenge, as a place of sacrifice Norwood, Finchley, Blackheath, and Hounslow, lying to the south, north, east, and west respectively of London, are identified with the Four Forests noted above, and represent the antagonism of Natural Religion which in mortal life besets on all sides the imaginative activity, symbolized by London or Golgonooza Cp J 13 30 seq

7 Similarly the Furnaces of Los (see Index, *Los*, Note III, A) are ranged from 'South to North' (J 53 14). The Spectres of the Dead 'revolve into the Furnaces Southward & are driven forth Northward'. See also Index, *Weaving*, II-IV

9 These districts lying to the north of London are identified with the error against which the inspired Prophet, Los, labours A curious passage in one of Blake's letters may have some bearing on the adoption of these names as symbols 'When I was young, Hampstead, Highgate, Hornsey, Muswell Hill, and even Islington, and all places north of London, always laid me up the day after, and sometimes two or three days, with precisely the same complaint, and the same torment of the stomach, easily removed, but excruciating while it lasts, and enfeebling for some time after' (Letter to John Linnell, 1 February 1826, R, p 211). For Tyburn see F Z II. 249 *note*

12 See Index, *Los*, Note II (a).

13 See Index, *Plow and Harrow*.

14 It was in Lambeth that Blake engraved his early books, and where he heard spiritual voices. cp. J 38 40. Hence, apparently, it is always spoken of in connexion with the highest forms of visionary aspiration and achievement in mundane life, 'Jerusalem's Inner Court.' It is the place of refuge for 'Jerusalem' (see Index, *Jerusalem*) from the assaults of 'Satan's watch fiends', the powers of moral law and destructive reason. From another point of view, it is the starting-point of human regeneration, where 'Jerusalem's Foundation began'.

16 Following upon Blake's identification of mundane error with Druidism (see Index, *Druid*), all the forms and appurtenances of Druidical worship—

Dark gleams before the Furnace-mouth a heap of burning
ashes.

When shall Jerusalem return & overspread all the Nations?
Return, return to Lambeth's Vale, O building of human souls!
Thence stony Druid Temples overspread the Island white; 20
And thence from Jerusalem's ruins, from her walls of salvation
And praise, thro' the whole Earth were rear'd, from Ireland
To Mexico & Peru west, & east to China & Japan, till Babel,
The Spectre of Albion, frown'd over the Nations in glory
& war. 24

All things begin & end in Albion's ancient Druid rocky shore;
But now the Starry Heavens are fled from the mighty limbs
of Albion.

' Loud sounds the Hammer of Los, loud turn the Wheels of
Enitharmon.

Her Looms vibrate with soft affections, weaving the Web of
Life

Out from the ashes of the Dead Los lifts his iron Ladles
With molten ore; he heaves the iron cliffs in his rattling
chains 30

From Hyde Park to the Alms-houses of Mile-end & old Bow.
Here the Three Classes of Mortal Men take their fix'd destina-
tions,

And hence they overspread the Nations of the whole Earth;
& hence

The Web of Life is woven, & the tender sinews of life created,
And the Three Classes of Men regulated by Los's Hammer,
and woven 35

[5] ' By Enitharmon's Looms, & Spun beneath the Spindle of
Tirzah.

oak groves, temples, stones of trial and sacrifice, wicker cage and sacrificial
knife—are used in elaboration of the main idea of moral and intellectual
tyranny and destructiveness 19 Cp F Z viii 176–184

20 Cp *Europe*, 117 note, and F Z viii 4 note

23 Babel, Babylon, or Shinar are used to express the contrary of the
visionary state, Jerusalem see Index, *Vale* This is the only place where
Babel or Babylon is identified with a masculine symbol such as Albion's
Spectre.

25–26 Cp. J 27 and 75. 27

28–29 Cp. M. 28 47–54, and see Index, *Weaving*

31 The direction from west to east symbolizes the purpose of Los's
labours, which are bent against Ulro or Error, located in the east The
west is associated with Eden, the high spiritual state that Man forsook
at the Fall

35–p. 5. 1 and woven Tirzah] These words are deleted in the copy
of *Milton* in the New York Public Library and in the Windus copy

Page 5. 1 The mention of Tirzah as spinning in the company of Los and
Enitharmon is a difficulty, unless, as in M 28 53, she perverts the ' mild

The first, The Elect from before the foundation of the World ;
The second, The Redeem'd; The Third, The Reprobate, &
form'd

To destruction from the mother's womb : follow with me my
plow !

' Of the first class was Satan : with incomparable mildness 5
His primitive tyrannical attempts on Los : with most endear-
ing love

He soft intreated Los to give to him Palamabron's station ;
For Palamabron return'd with labour wearied every evening.
Palamabron oft refus'd ; and as often Satan offer'd

His service, till, by repeated offers and repeated intreaties, 10
Los gave to him the Harrow of the Almighty ; alas, blamable !
Palamabron fear'd to be angry lest Satan should accuse him of
Ingratitude, & Los believe the accusation thro' Satan's
extreme

Mildness. Satan labour'd all day—it was a thousand years :
In the evening, returning terrified, overlabour'd & astonish'd,
Embrac'd soft with a brother's tears Palamabron, who also
wept. 16

' Mark well my words ! they are of your eternal salvation.

' Next morning Palamabron rose : the horses of the Harrow
Were madden'd with tormenting fury, & the servants of the
Harrow, 19

The Gnomes, accus'd Satan with indignation, fury and fire
Then Palamabron, reddening like the Moon in an eclipse,
Spoke, saying : " You know Satan's mildness and his self-
imposition ;

influences' of the Eternal Prophet and his Emanation, or unless the
distinction is made as in J. 18 7 'Vala [= Tirzah] produc'd the Bodies,
Jerusalem gave the Souls'

4 To . . . plow] engraved as two lines, but the last part of one and the
first part of the other were deleted between the words 'womb' and 'follow'

7-11 Los, 'whose Will both Time and Space obey' (M 20. 17), permits
the Redeemed, those who 'live in doubts and fears', to be tormented by
Satan, who is of the Elect, those who 'cannot Believe in Eternal Life
without Miracle and a New Birth'. This may be reminiscent of Blake's
relations with Hayley : see *Milton*, Introduction.

18-20 The exact significance of the Horses and Gnomes of the Harrow
has not been discovered. All that seems certain is that, from M 10 14-17,
the former would seem to represent a higher degree of spiritual perception
than the latter. Blake shows this by contrasting their conduct when they
are confronted with Leutha's usurpation of Elynitina's control of the
Harrow. While the Horses instantly discern the presence of the false
Leutha and refuse to submit to her power, the Gnomes are unable to
discover the illusion, and are compelled to become the servants of Satan.
For a different use of the symbol Gnomes see M 31. 17-27

Seeming a brother, being a tyrant, even thinking himself
a brother

While he is murdering the just : prophetic I behold 24
His future course thro' darkness and despair to eternal death.
But we must not be tyrants also ! He hath assum'd my place
For one whole day under pretence of pity and love to me.
My horses hath he madden'd, and my fellow servants injur'd.
How should he <he> know the duties of another ? O foolish
forbearance !

Would I had told Los all my heart ! but patience, O my
friends ! 30

All may be well : silent remain, while I call Los and Satan."

' Loud as the wind of Beulah that unroots the rocks & hills
Palamabron call'd, and Los & Satan came before him ;
And Palamabron shew'd the horses & the servants. Satan
wept ;

And mildly cursing Palamabron, him accus'd of crimes 35
Himself had wrought. Los trembled. Satan's blandishments
almost

Perswaded the Prophet of Eternity that Palamabron
Was Satan's enemy, & that the Gnomes, being Palamabron's
friends,

Were leagued together against Satan thro' ancient enmity.
What could Los do ? how could he judge, when Satan's self
believ'd 40

That he had not oppres'd the horses of the Harrow nor the
servants ?

' So Los said : " Henceforth, Palamabron, let each his own
station

Keep ; nor in pity false, nor in officious brotherhood, where
None needs, be active." Mean time Palamabron's horses
Rag'd with thick flames redundant, & the Harrow madden'd
with fury. 45

Trembling Palamabron stood ; the strongest of Demons
trembled,

Curbing his living creatures : many of the strongest Gnomes
They bit in their wild fury, who also madden'd like wildest
beasts.

26 Cp. J. 31 29-35

32 The ' wind of Beulah ' is not mentioned elsewhere, and is not clearly
related to the common use of the symbol ' Beulah '.

42-44 Cp. F. Z. ix. 361-372 and the myth of Luvah and Unzen : see
Index, *Luvah*, II.

' Mark well my words ! they are of your eternal salvation.

- [6] ' Mean while wept Satan before Los, accusing Palamabron, Himself exculpating with mildest speech, for himself believ'd That he had not oppress'd nor injur'd the refractory servants.

' But Satan, returning to his Mills (for Palamabron had serv'd The Mills of Satan as the easier task), found all confusion, 5
And back return'd to Los, not fill'd with vengeance but with tears.

Himself convinc'd of Palamabron's turpitude, Los beheld The servants of the Mills drunken with wine and dancing wild With shouts and Palamabron's songs rending the forests green With echoing confusion, tho' the Sun was risen on high. 10

' Then Los took off his left sandal, placing it on his head, Signal of solemn mourning. When the servants of the Mills Beheld the signal, they in silence stood, tho' drunk with wine. Los wept. But Rintrah also came ; and Enitharmon on His arm lean'd tremblingly, observing all these things. 15

' And Los said : " Ye Genui of the Mills, the Sun is on high : Your labours call you. Palamabron is also in sad dilemma. His horses are mad, his Harrow confounded, his companions enrag'd.

Mine is the fault ! I should have remember'd that pity divides the soul,

And man unmans. Follow with me my Plow ! this mournful day 20

Must be a blank in Nature ; follow with me, and tomorrow again

Resume your labours, & this day shall be a mournful day."

' Wildly they follow'd Los and Rintrah, & the Mills were silent. They mourn'd all day this mournful day of Satan & Palamabron ;

And all the Elect & all the Redeem'd mourn'd one toward another 25

Upon the mountains of Albion, among the cliffs of the Dead.

Page 6. 4 The Mills of Satan, like the Starry Wheels of Albion's Sons (cp. F. Z. iv. 274 *note*) symbolize the destructive operation of moral law and empiricism. Nothing has been discovered that throws light upon the significance of Palamabron's service in the Mills.

19-20 Cp B. U. v 34, where the phrase 'pity divides the soul' is used in connexion with the first manifestation of sex. Here apparently the sense is best given by a phrase of Blake's found elsewhere 'He who keeps not right onwards is lost' (Letter to Butts, 10 January 1802, R., p 100).

21 'Nature' occurs in Blake in so many different senses that it is impossible to discover its meaning here

' They Plow'd in tears ! incessant pour'd Jehovah's rain ; &
Molech's

Thick fires, contending with the rain, thunder'd above, rolling
Terrible over their heads. Satan wept over Palamabron ;
Theotormon & Bromion contended on the side of Satan, 30
Pitying his youth and beauty, trembling at eternal death.
Michael contended against Satan in the rolling thunder ;
Thulloh, the friend of Satan, also reprov'd him ; faint their
reproof.

' But Rintrah, who is of the reprobate, of those form'd to
destruction,

In indignation for Satan's soft dissimulation of friendship, 35
Flam'd above all the plow'd furrows, angry, red and furious,
Till Michael sat down in the furrow, weary, dissolv'd in tears.
Satan, who drove the team beside him, stood angry & red.
He smote Thulloh & slew him ; & he stood terrible over
Michael, 39

Urging him to arise : he wept. Enitharmon saw his tears,
But Los hid Thulloh from her sight, lest she should die of grief.
She wept : she trembled : she kiss'd Satan she wept over
Michael.

She form'd a Space for Satan & Michael & for the poor
infected ,
Trembling she wept over the Space & clos'd it with a tender
Moon.

' Los secret buried Thulloh, weeping disconsolate over the
moony Space. 45

' But Palamabron call'd down a Great Solemn Assembly,
That he who will not defend Truth may be compell'd to
Defend a Lie, that he may be snared & caught & taken.

27 Jehovah and Molech are among the Seven Angels of the Divine Presence, set to guard the 'space' of mundane existence providentially created to receive the fallen spirits (cp F Z viii 388 note) Both fail to perform the charge, and appear as sources of repressive morality. Molech 'rejoices in moral law and its severe penalties' (J 68 38-39), and Jehovah, or Jehovah Elohim, is represented, somewhat after the manner of the Gnostics, as a rebellious spirit whose Law and Temple, the body of error apparent to physical perception as the physical body, Jesus descends to put off and annihilate. Jehovah in this connexion is the God of this World, Satan (cp. F Z. viii. 395 note) On the other hand, such explicit statements of the doctrine of unconditional forgiveness as appear in J. 61 and *The Ghost of Abel*, are described as Visions of Jehovah or Jehovah Elohim Elsewhere, too, Jehovah is apparently identical with God, the Divine Humanity cp J. 98 40

32-33 Michael and Thulloh are obscure symbols not found elsewhere.

43-44 See Index, *Space*

47-48 These lines recur J 9 29-30 with the addition ' That Enthusiasm and Life may not cease '

[7] 'And all Eden descended into Palamabron's tent
Among Albion's Druids & Bards, in the caves beneath Albion's
Death Couch, in the caverns of death, in the corner of the
Atlantic.

And in the midst of the Great Assembly Palamabron pray'd :
"O God, protect me from my friends, that they have not
power over me. 5

Thou hast giv'n me power to protect myself from my bitterest
enemies."

'Mark well my words! they are of your eternal salvation.

'Then rose the Two Witnesses, Rintrah & Palamabron.

And Palamabron appeal'd to all Eden, and reciev'd
Judgment: and Lo! it fell on Rintrah and his rage, 10
Which now flam'd high & furious in Satan against Palama-
bron,

Till it became a proverb in Eden. "Satan is among the
Reprobate."

'Los in his wrath curs'd heaven & earth; he rent up Nations,
Standing on Albion's rocks among high-rear'd Druid temples
Which reach the stars of heaven & stretch from pole to pole.
He displac'd continents; the oceans fled before his face. 16
He alter'd the poles of the world, east, west & north & south;
But he clos'd up Enitharmon from the sight of all these things.

'For Satan, flaming with Rintrah's fury hidden beneath his
own mildness,

Page 7 2 See Index, *Druids* On 'Albion's Death Couch' the 'real
and immortal Self' is reposed (M 14 9-16), guarded round by the Angels
of the Divine Presence, and fed with 'food of Eden' till the fallen Man
shall have consummated his 'passage through Eternal Death' in 'the
awaking to Eternal Life' The Death Couch may therefore be taken as
significant of man's ultimate regeneration See Index, *Mundane Shell*, IV.

3 See Index, *Atlantic Continent*

5-6 Cp. Letter to Butts, 25th April 1803 (R, p 114) 'If a man is the
enemy of my spiritual life while he pretends to be the friend of my corporeal,
he is a real enemy, but the man may be the friend of my spiritual life
while he seems the enemy of my corporeal, though not *vice versa*.' Cp M,
extra p 3 26 'Corporeal Friends are Spiritual Enemies'

8-12 This passage, with its reference to the 'Witnesses' and the
'Judgment', remains obscure For the Witnesses cp Rev xi 3

13-18 These difficult lines may have something of the same meaning as
J. 91 50-52

Thus Los alter'd his Spectre, & every Ratio of his Reason
He alter'd, time after time, with dire pain & many tears,
Till he had completely divided him into a separate space.

Cp. also J. 11 5 where Los labours 'Striving with Systems to deliver
Individuals from those Systems'.

18 Cp. B. U., chap. vii, ll. 37-39 and M 9. 2-4.

Accus'd Palamabron before the Assembly of ingratitude, of
malice. 20

He created Seven deadly Sins, drawing out his infernal scroll
Of Moral laws and cruel punishments upon the clouds of
Jehovah,

To pervert the Divine voice in its entrance to the earth
With thunder of war & trumpets' sound, with armies of
disease,

Punishments & deaths muster'd & number'd ; Saying : " I am
God alone ; 25

There is no other : let all obey my principles of moral indi-
viduality.

I have brought them from the uppermost innermost recesses
Of my Eternal Mind : transgressors I will rend off for ever,
As now I rend this accurs'd Family from my covering."

' Thus Satan rag'd amidst the Assembly, and his bosom grew
Opake against the Divine Vision ; the paved terraces of 31
His bosom inwards shone with fires ; but the stones becoming
opake,

Hid him from sight in an extreme blackness and darkness :
And there a World of deeper Ulro was open'd in the midst
Of the Assembly In Satan's bosom, a vast unfathomable
Abyss. 35

' Astonishment held the Assembly in an awful silence, and
tears

Fell down as dews of night , & a loud solemn universal groan
Was utter'd from the east & from the west & from the south
And from the north : and Satan stood opake, immeasurable,
Covering the east with solid blackness round his hidden heart,
With thunders utter'd from his hidden wheels accusing loud
The Divine Mercy for protecting Palamabron in his tent. 42

' Rintrah rear'd up walls of rock and pour'd rivers & moats
Of fire round the walls columns of fire guard around
Between Satan and Palamabron in the terrible darkness 45

22 Cp M 6 17 note

26-28 Cp. B. U , chap 11, ll 9-42 note, and Introduction to that book.

29 ' This accurs'd Family ' is the Divine Family united in Jesus.
Satan's ' covering ' is the ' Satanic body of Holiness ', the ' sexual garments '
described at length, M 42. 35-43 27

31 See Index, *Expansion*, &c

34 See Index, *Ulro*

40 The east is the quarter of Ulro or Error : see Index, *Cardinal Points*.

41 Satan's hidden wheels do not seem to differ from those of Albion's
Sons : cp. F. Z. iv. 274 note.

' And Satan, not having the Science of Wrath but only of
Pity,
Rent them asunder, and wrath was left to wrath, & pity to
pity.
He sunk down a dreadful Death, unlike the slumbers of
Beulah.

' The Separation was terrible: the Dead was repos'd on his
Couch
Beneath the Couch of Albion, on the seven mou[n]tains of
Rome, 50
In the whole place of the Covering Cherub, Rome, Babylon
& Tyre.
His Spectre, raging furious, descended into its Space.

[9] ' He set his face against Jerusalem to destroy the Eon of
Albion.

' But Los hid Enitharmon from the sight of all these things
Upon the Thames, whose lulling harmony repos'd her soul,
Where Beulah lovely terminates in rocky Albion,
Terminating in Hyde Park, on Tyburn's awful brook. 5

' And the Mills of Satan were separated into a moony Space
Among the rocks of Albion's Temples; and Satan's Druid
sons
Offer the Human Victims throughout all the Earth: and
Albion's
Dread Tomb, immortal on his Rock, overshadow'd the whole
Earth,

46-48 The corresponding passage (F. Z. viii 382-386) differs from these lines in certain details, the significance of which is not apparent. In the earlier account Satan is condemned, and Runtrah and Palamabron are cut off from Golgonooza, the space created by Enitharmon for Satan and his companions. Swinburne has the following note to l 46: 'That is, being unable to reconcile qualities, to pass beyond the legal and logical grounds of good and evil into the secret places where they are not. The whole argument hinges on this difference between Pantheism, which can, and Theism, which cannot, and is therefore no surer or saner than a mere religion based on Church or Bible, nor less incompetent to include, to expound, to redeem the world' (*Essay*, p 263).

51 See Index, *Mundane Shell*, Note I, A

Page 8 Full-page engraving, without text. It may represent Satan 'flaming' before Los and Enitharmon

Page 9. 1 The Eon is the Emanation see Index, *Emanation*

5 Hyde Park, from its situation in relation to London, has the usual symbolic significance of the western quarter, the place of vision. For Tyburn cp F Z. ii 249 note

6 Cp. M 6. 4 note 9-10 'Albion's dread Tomb', cp M. 7 2 and note.

Where Satan, making to himself Laws from his own identity,
Compell'd others to serve him in moral gratitude & submission, 11

Being call'd God, setting himself above all that is call'd God.
And all the Spectres of the Dead, calling themselves Sons of
God,
In his Synagogues worship Satan under the Unutterable
Name.

'And it was enquir'd : Why in a Great Solemn Assembly 15
The Innocent should be condemn'd for the Guilty ? Then an
Eternal rose,

'Saying : " If the Guilty should be condemn'd, he must be an
Eternal Death ;

And one must die for another throughout all Eternity.

Satan is fall'n from his station, & never can be redeem'd, 19
But must be new Created continually, moment by moment.
And therefore the Class of Satan shall be call'd the Elect,
& those

Of Rintrah the Reprobate, & those of Palamabron the Redeem'd ;

For he is redeem'd from Satan's Law, the wrath falling on
Rintrah

And therefore Palamabron dared not to call a solemn Assembly

Till Satan had assum'd Rintrah's wrath in the day of mourning, 25

In a feminine delusion of false pride self-deceiv'd."

'So spoke the Eternal, and confirm'd it with a thunderous
oath.

But when Leutha (a Daughter of Beulah) beheld Satan's
condemnation,

10-14 Cp J. 90. 52-56, and M 7. 26

15-26 See General Introduction, p 96. The 'Innocent' may be Rintrah cp M 7. 10

28 For the earlier use of Leutha cp V D A., Introduction The present myth, with its vague suggestion of the Miltonic description of Sin (*Paradise Lost*, II. 747-814), is not repeated elsewhere Though called a Daughter of Beulah, Leutha appears to belong rather to the same class of symbols as Vala and the Daughters of Albion. She is contrasted with Elynitria as Vala with Jerusalem (J., pp 20-24), and ultimately gives birth to 'the Spectre of Sleep, nam'd Death' and to 'Rahab' (M II. 41). The only point in which she differs from the general nature of the 'disobedient Female' is in her act of self-sacrifice, in offering herself a ransom for Satan, and taking on herself his sin Possibly here, as elsewhere (see *Milton*, Introduction), Blake's chief purpose is to correct the Miltonic history of

She down descended into the midst of the Great Solemn
Assembly,
Offering herself a Ransom for Satan, taking on her his Sin.

' Mark well my words ! they are of your eternal salvation. 31

' And Leutha stood glowing with varying colours, immortal,
heart-piercing
And lovely ; & her moth-like elegance shone over the As-
sembly.

' At length, standing upon the golden floor of Palamabron,
She spake . " I am the Author of this Sin : by my suggestion
My Parent power Satan has committed this transgression.
I lovèd Palamabron, & I sought to approach his Tent, 37
But beautiful Elynittria with her silver arrows repell'd me,
[10] For her light is terrible to me. I fade before her immortal
beauty

O wherefore doth a Dragon-form forth issue from my limbs
To sieze her new born son ? Ah me ! the wretched Leutha !
This to prevent, entering the doors of Satan's brain night
after night,

Like sweet perfumes I stupified the masculine perceptions, 5
And kept only the feminine awake ; hence rose his soft
Delusory love to Palamabron, admiration join'd with envy,
Cupidity unconquerable. My fault, when at noon of day
The Horses of Palamabron call'd for rest and pleasant
death,

I sprang out of the breast of Satan, over the Harrow
beaming 10

In all my beauty, that I might unloose the flaming steeds
As Elynittria used to do . but too well those living creatures
Knew that I was not Elynittria, and they brake the traces.
But me the servants of the Harrow saw not but as a bow
Of varying colours on the hills . terribly rag'd the horses. 15
Satan, astonish'd, and with power above his own controll
Compell'd the Gnomes to curb the horses, & to throw banks
of sand

Satan, by carefully avoiding any suggestion of vengeance against Satan,
and emphasizing the contrary doctrine of forgiveness and self-sacrifice by
exhibiting it even in Leutha.

36 For the term ' Parent power ' cp F. Z. 1 18 note.

38 See *Europe*, 43 note

5 Cp *Europe*, 174-175

12-19 Cp M. 5 18 note.

5-6 See Index, *Sex*

Around the fiery flaming Harrow in labyrinthine forms,
 And brooks between to intersect the meadows in their course.
 The Harrow cast thick flames : Jehovah thunder'd above.
 Chaos & ancient night fled from beneath the fiery Harrow.
 The Harrow cast thick flames, & orb'd us round in concave
 fires, 22

A Hell of our own making : see, its flames still gird me round.
 Jehovah thunder'd above. Satan, in pride of heart,
 Drove the fierce Harrow among the constellations of Jehovah,
 Drawing a third part in the fires as stubble north & south,
 To devour Albion and Jerusalem the Emanation of Albion,
 Driving the Harrow in Pity's paths. 'Twas then, with our
 dark fires,

Which now gird round us (O eternal torment !), I form'd the
 Serpent

Of precious stones & gold, turn'd poisons on the sultry wastes.
 The Gnomes in all that day spar'd not ; they curs'd Satan
 bitterly. 31

To do unkind things in kindness, with power arm'd to say
 The most irritating things in the midst of tears and love,
 These are the stings of the Serpent : thus did we by them,
 till thus

They in return retaliated, and the Living Creatures madden'd.
 The Gnomes labour'd I, weeping, hid in Satan's inmost
 brain 36

But when the Gnomes refus'd to labour more, with blandish-
 ments

I came forth from the head of Satan back the Gnomes recoil'd
 And call'd me Sin, and for a sign portentous held me. Soon
 Day sunk, and Palamabron return'd ; trembling I hid myself
 In Satan's inmost Palace of his nervous fine wrought Brain.

For Elynittria met Satan with all her singing women, 42
 Terrific in their joy & pouring wine of wildest power.

They gave Satan their wine : indignant at the burning wrath,
 Wild with prophetic fury, his former life became like a dream.

24-28 'Jehovah' is used in the symbol's higher signification cp
 M 6 27 *note* Satan has reference to a false concept of Deity such as
 Milton presents in *Paradise Lost* The symbolic details are obscure, but
 the general drift of this passage seems to repeat the charge of inconsistency
 against the attribution of 'pity' to a God of Moral Law, the murderer of
 Albion and Jerusalem.

29-30 See Index, *Serpent*

41 Cp J 89 14-15, where Blake writes of the Covering Cherub, a
 symbol not distinguishable from Satan

His Head, dark, deadly, in its Brain incloses a reflexion
 Of Eden all perverted

Cloth'd in the Serpent's folds, in selfish holiness demanding
purity,⁴⁶
Being most impure, self-condemn'd to eternal tears, he drove
Me from his inmost Brain, & the doors clos'd with thunder's
sound.

O Divine Vision, who didst create the Female to repose
The Sleepers of Beulah, pity the repentant Leutha! My⁵⁰
[11] Sick Couch bears the dark shades of Eternal Death, infolding
The Spectre of Satan: he furious refuses to repose in sleep.
I humbly bow in all my Sin before the Throne Divine.
Not so the Sick-one. Alas, what shall be done him to restore
Who calls the Individual Law Holy, and despises the Saviour,
Glorying to involve Albion's Body in fires of eternal War?"

'Now Leutha ceas'd: tears flow'd, but the Divine Pity
supported her⁷

"All is my fault We are the Spectre of Luvah, the murderer
Of Albion O Vala! O Luvah! O Albion! O lovely Jerusalem!
The Sin was begun in Eternity, and will not rest to Eternity,
Till two Eternitys meet together. Ah! lost! lost! lost for
ever!"¹¹

'So Leutha spoke But when she saw that Enitharmon had
Created a New Space to protect Satan from punishment,
She fled to Enitharmon's Tent & hid herself. Loud raging
Thunder'd the Assembly, dark & clouded; and they ratify'd
The kind decision of Enitharmon, & gave a Time to the Space,
Even Six Thousand years, and sent Lucifer for its Guard.
But Lucifer refus'd to die, & in pride he forsook his charge.
And they elected Molech, and when Molech was impatient,
The Divine hand found the Two Limits, first of Opacity, then
of Contraction.²⁰

Opacity was namèd Satan, Contraction was namèd Adam.
Triple Elohim came Elohim, wearied, fainted: they elected
Shaddai.

49 Cp M 30 1-31, and see Index, *Female*

Page 11 4-6 Cp. B. U 11 9 note.

8-9 See Index, *Luvah*.

12-17 See Index, *Space* 'Enitharmon's Tent' and the 'Space' of six
thousand years are equivalent symbols

17-29 Cp F Z. viii. 388-396 and note.

20-21 See Index, *Expansion* The reason for associating the creation
of the Limits with Molech is not apparent, unless Blake means that the
conception of the Jehovah-God belongs to a period in the history of
the Universe later than the limitation of Being to the human. Hence the
Limits are not associated with Molech, but are anterior to the emergence
of the concept of Jehovah Elohim.

Shaddai angry, Pahad descended : Pahad terrified, they sent
Jehovah.

And Jehovah was leprous · loud he call'd, stretching his hand
to Eternity ;

For then the Body of Death was perfected in hypocritic
holiness ²⁵

Around the Lamb, a Female Tabernacle woven in Cathedron's
Looms

He died as a Reprobate ; he was Punish'd as a Transgressor.
Glory ! Glory ! Glory to the Holy Lamb of God !

I touch the heavens as an instrument to glorify the Lord !

' The Elect shall meet the Redeem'd, on Albion's rocks they
shall meet, ³⁰

Astonish'd at the Transgressor, in him beholding the Saviour.
And the Elect shall say to the Redeem'd: " We behold it is of
Divine

Mercy alone, of Free Gift and Election, that we live.

Our Virtues & Cruel Goodnesses have deserv'd Eternal
Death."

Thus they weep upon the fatal Brook of Albion's River. ³⁵

' But Elynittria met Leutha in the place where she was hidden,
And threw aside her arrows and laid down her sounding Bow ;
She sooth'd her with soft words, & brought her to Palama-
bron's bed

In moments new created for delusion interwoven round about,
In dreams she bore the shadowy Spectre of Sleep, & nam'd
him Death · ⁴⁰

In dreams she bore Rahab, the mother of Tirzah & her sisters
In Lambeth's vales, in Cambridge & in Oxford, places of
Thought,

Intricate labyrinths of Times and Spaces unknown that
Leutha livèd

In Palamabron's Tent · and Oothoon was her charming
guard'

25-27 See Index, *Incarnation*

30-34 Cp M 3 26 note ³²⁻³⁴ Cp. J 45 10-16

35 'The Brook of Albion's River' is another name for 'Tyburn's brook' constantly associated with the idea of the Crucifixion: cp F Z II 249 note.

42 Cp M 4 14 note

44 For the earlier significance of the symbol 'Oothoon', cp V D A., Introductory Note. Later she is described as the daughter of Los and Enitharmon. In *Europe*, II 182-183, she is referred to as purposing to 'give up woman's secrecy', i.e. the power of the moral law. In the later books she is associated with the other children of Los in the work of regeneration (see Index, *Los*, Note II, a). Her 'palace' is in Lambeth, remote from 'Ulro', or Error, and opening into 'Beulah' (J. 41. 17-22)

The Bard ceas'd. All consider'd, and a loud resounding
murmur 45

Continu'd round the Halls; and much they question'd the
immortal

Loud voic'd Bard: and many condemn'd the high toned Song,
Saying: 'Pity and Love are too venerable for the imputation
Of Guilt.' Others said 'If it is true, if the acts have been
perform'd,

Let the Bard himself witness. Where hadst thou this terrible
Song?' 50

The Bard replied. 'I am Inspired! I know it is Truth! for
I Sing

- [12] According to the inspiration of the Poetic Genius,
Who is the eternal, all-protecting Divine Humanity,
To whom be Glory & Power & Dominion Evermore Amen'

Then there was great murmuring in the Heavens of Albion
Concerning Generation & the Vegetative power & concerning
The Lamb, the Saviour. Albion trembled to Italy, Greece,
& Egypt, 6

To Tartary & Hindostan & China & to Great America,
Shaking the roots & fast foundations of the Earth in doubt-
fulness.

The loud voic'd Bard, terrify'd, took refuge in Milton's bosom.
Then Milton rose up from the heavens of Albion ardent. 10
The whole Assembly wept prophetic, seeing in Milton's face
And in his lineaments divine the shades of Death & Ulro;
He took off the robe of the promise & ungirded himself from
the oath of God.

And Milton said 'I go to Eternal Death! The Nations still
Follow after the detestable Gods of Priam in pomp 15

Of warlike selfhood, contradicting and blaspheming.

When will the Resurrection come, to deliver the sleeping body
From corruptibility? O when, Lord Jesus, wilt thou come?

Tarry no longer, for my soul lies at the gates of death.

I will arise and look forth for the morning of the grave; 20

I will go down to the sepulcher to see if morning breaks,

⁵¹ See General Introduction, pp 43-45

Page 12. 13 These expressions, apparently equivalent, cannot be
interpreted with certainty. They may possibly be identical with 'the
clothing of the Forgiveness of Sins' (G A 46-48), the perfect existence
that Milton forgoes in order to accomplish the final annihilation of error,

¹⁵ Cp. D C iii, p 21, quoted F Z ix. 361 note.

²⁰⁻²¹ Cp. J 97 3-4

For lo! the Night of Death is past and the Eternal Day
Appears upon our Hills.

I will go down to self annihilation and eternal death,
 Lest the Last Judgment come & find me unannihilate,
 And I be siez'd & giv'n into the hands of my own Selfhood.
 The Lamb of God is seen thro' mists & shadows, hov'ring 25
 Over the sepulchers in clouds of Jehovah & winds of Elohim,
 A disk of blood, distant: & heav'ns & earths roll dark between.
 What do I here before the Judgment, without my Emanation,
 With the daughters of memory, & not with the daughters of
 inspiration?

I in my Selfhood am that Satan. I am that Evil One. 30
 He is my Spectre in my obedience to loose him from my Hells,
 To claim the Hells, my Furnaces, I go to Eternal Death.'

And Milton said: 'I go to Eternal Death' Eternity shudder'd;
 For he took the outside course among the graves of the dead,
 A mournful shade. Eternity shudder'd at the image of eternal
 death. 35

Then on the verge of Beulah he beheld his own Shadow,
 A mournful form, double, hermaphroditic, male & female
 In one wonderful body; and he enter'd into it
 In direful pain; for the dread shadow, twenty-seven fold,
 Reach'd to the depths of direst Hell, & thence to Albion's land,
 Which is this earth of vegetation on which now I write 41

The Seven Angels of the Presence wept over Milton's Shadow.

22 See Index, *Self-annihilation*

23 Cp Cat 1810, quoted F Z ix 32 note 25-27 Cp J 66.40 43

28-29 For Blake's criticism of John Milton see the Introduction to
Milton The present passage clearly states that part, at all events, of what
 Milton wrote did not proceed from inspiration and was therefore false
 Cp Cat 1810 The [? Ancients produce fable] when they Assert that
 Jupiter usurped the Throne of his Father Saturn, & brought on an Iron
 Age, & begat on Mnemosyne or Memory The Greek Muses, which are
 not Inspiration, as the Bible is Reality was Forgot, & the Vanities of
 Time & Space only Remember'd, & call'd Reality Such is the Mighty
 difference between Allegoric Fable & Spiritual Mystery Let it here be
 Noted that the Greek Fables originated in Spiritual Mystery and Real
 Vision, which are lost & clouded in Fable & Allegory, while the Hebrew
 Bible & the Greek Gospel are Genuine, Preserv'd by the Saviour's Mercy
 The Nature of my Work is Visionary or Imaginative it is an Endeavour
 to Restore what the Ancients call'd the Golden Age' Cp General Intro-
 duction, pp 32-34

31-32 The phrase 'in my obedience' may refer to the fact that Milton
 obeys the Divine 'Dictate' (M 19 51-56) The significance of l 32 can
 only be interpreted in general as referring to the rectifying of the evil done
 by the promulgation of the false theology of *Paradise Lost* Cp M H. H.,
 pp 5-6

36-41 See Index, *Shadow*, I c and II.

42 This use of the symbol 'Angels of the Presence' differs from that
 in *The Four Zoas* and M 11. 15-27, cp F. Z viii. 387 note Here they
 are the 'Eyes of God', ministers of Divine Mercy comforting and sustain-

- [14] As when a man dreams, he reflects not that his body sleeps,
 Else he would wake, so seem'd he entering his Shadow ; but
 With him the Spirits of the Seven Angels of the Presence
 Entering, they gave him still perceptions of his Sleeping Body,
 Which now arose and walk'd with them in Eden, as an Eighth
 Image, Divine tho' darken'd, and tho' walking as one walks
 In sleep : and the Seven comforted and supported him.

Like as a Polypus that vegetates beneath the deep,
 They saw his Shadow vegetated underneath the Couch
 Of death : for when he enter'd into his Shadow, Himself, 10
 His real and immortal Self, was, as appear'd to those
 Who dwell in immortality, as One sleeping on a couch
 Of gold ; and those in immortality gave forth their Emanations
 Like Females of sweet beauty, to guard round him & to feed
 His lips with food of Eden in his cold and dim repose ; 15
 But to himself he seem'd a wanderer lost in dreary night.

Onwards his Shadow kept its course among the Spectres call'd
 Satan ; but swift as lightning passing them, startled the shades
 Of Hell beheld him in a trail of light as of a comet
 That travels into Chaos : so Milton went, guarded within. 20

The nature of infinity is this That every thing has its
 Own Vortex , and when once a traveller thro' Eternity
 Has pass'd that Vortex, he perceives it roll backward behind
 His path, into a globe itself infolding, like a sun
 Or like a moon or like a universe of starry majesty, 25
 While he keeps onwards in his wondrous journey on the earth ;
 Or like a human form, a friend with <with> whom he liv'd
 benevolent

As the eye of man views both the east & west encompassing
 Its vortex, and the north & south with all their starry host,
 Also the rising sun & setting moon he views, surrounding 30
 His corn-fields and his valleys of five hundred acres square.

ing mortal man in visions of eternity. cp M 14 1-15 22 50-52 23 7-8.
 28 58-59 extra p 32* 8-9

Page 13 a full-page picture of the risen Milton.

Page 14 1-16 Though visualized under different forms, Milton, his
 Shadow or Spectre, and his 'real and immortal Self' represent different
 'portions' of the same individuality. The first and second, relating to
 mundane existence, symbolize respectively the visionary and the material-
 istic-moralistic principles, the 'angel' and the 'devil' with which Blake
 declared each man to be born. The third is, as it were, the Idea or perfect
 form of Man cp M. 18. 10-14.

8 See Index, *Mundane Shell*, Note I B

20 The phrase 'guarded within' apparently refers to the spiritual
 protection and guidance described above, ll 1-15

21-35 Cp F Z vi 184 note.

Thus is the earth one infinite plane, and not as apparent
 To the weak traveller confin'd beneath the moony shade ;
 Thus is the heaven a vortex pass'd already, and the earth
 A vortex not yet pass'd by the traveller thro' Eternity. 35

First Milton saw Albion upon the Rock of Ages,
 Deadly pale, outstretch'd and snowy cold, storm cover'd,
 A Giant form of perfect beauty, outstretch'd on the rock
 In solemn death, the Sea of Time & Space thunder'd aloud
 Against the rock, which was inwrapped with the weeds of
 death. 40

Hov'ring over the cold bosom in its vortex Milton bent down
 To the bosom of death what was underneath soon seem'd
 above,

A cloudy heaven mingled with stormy seas in loudest ruin
 But as a wintry globe descends precipitant, thro' Beulah
 bursting

With thunders loud and terrible, so Milton's shadow fell 45
 Precipitant, loud thund'ring, into the Sea of Time & Space.

Then first I saw him in the Zenith as a falling star,
 Descending perpendicular, swift as the swallow or swift ;
 And on my left foot falling, on the tarsus, enter'd there
 But from my left foot a black cloud redounding spread over
 Europe. 50

Then Milton knew that the Three Heavens of Beulah were
 beheld

By him on earth in his bright pilgrimage of sixty years

32 Crabb Robinson records how an opportunity was lost of hearing Blake develop his argument in favour of the flatness of the earth 'He [Blake] declared his opinion that the earth is flat, and not round, and just as I had objected circumnavigation, dinner was announced' (Crabb Robinson, S, p 291)

36 Cp F Z ix 284 note

39 The 'Sea of Time and Space' seems to be but a variant of the commoner symbol 'Atlantic Ocean' see Index, *Atlantic*, and cp F Z. viii 4 note

47-50 This, like certain other passages in *Milton*, reads as if it were a transcript from actual visionary experience

50 Cp M 18 20-24 and note

51 In several passages in *Milton* Beulah cannot be distinguished from Ulro. The 'Three Heavens' here mentioned are apparently the divisions into which the 'Twenty-seven Heavens of Beulah in Ulro' (M 24 45) are divided, after the manner of the Heavens of Rahab in the Mundane Shell (J. 75 10-17). Further, Los labours continually 'Lest these Three Heavens of Beulah should the Creation destroy' (M 26 18-20). This divergence of meaning in the same symbol cannot be explained satisfactorily see Index, *Beulah*, II 11.

[16] In those three females whom his Wives, & those three whom
 his Daughters
 Had represented and contain'd, that they might be resum'd
 By giving up of Selfhood: & they distant view'd his
 journey
 In their eternal spheres, now Human, tho' their Bodies remain
 clos'd
 In the dark Ulro till the Judgment. Also Milton knew they
 and
 Himself was Human, tho' now wandering thro' Death's Vale
 In conflict with those Female forms, which in blood &
 jealousy
 Surrounded him, dividing & uniting without end or number.

He saw the Cruelties of Ulro, and he wrote them down
 In iron tablets. and his Wives' & Daughters' names were
 these
 Rahab and Tirzah & Milcah & Malah & Noah & Hogleh.
 They sat rang'd round him as the rocks of Horeb round the
 land
 Of Canaan, and they wrote in thunder, smoke and fire
 His dictate, and his body was the Rock Sinai, that body
 Which was on earth born to corruption; & the six Females
 Are Hor & Peor & Bashan & Abarim & Lebanon & Hermon.
 Seven rocky masses terrible in the Desarts of Midian.

But Milton's Human Shadow continu'd journeying above
 The rocky masses of The Mundane Shell in the Lands
 Of Edom & Aram & Moab & Midian & Amalek.

Page 15 contains a full-page drawing of Milton striving against Urizen (see M 16 36-17 14). Beneath is the line 'To Annihilate the Self-hood of Deceit & False Forgiveness', which does not belong to the text as it is now ordered see Introductory Note

Page 16 1-17 Milton's wives and daughters are combined to form the 'Sixfold Emanation', the body of error which Blake imputed to Milton. Emanation is used here in other than its normal Blakean sense: it is equivalent to the common Female symbols, Vala, Rahab, Tirzah, &c

11 Cp F Z viii 301 note

12 In l 16 Blake identifies the six females with six mountains associated with the wanderings of the Israelites through the wilderness—always a symbol of the state of subjection to the moral law—or situated within the borders of hostile heathen tribes: cp J 4. 26 note

17 The 'Seven' are the six mountains named in l 16 and the Rock Sinai (l 14)

18 The epithet 'Human' distinguishes Milton's Shadow, i.e. Milton descending to Self-annihilation, from the Shadow or Spectre, 'the body born to corruption' referred to in the preceding lines

The Mundane Shell is a vast Concave Earth, an immense Harden'd shadow of all things upon our Vegetated Earth, Enlarg'd into dimension & deform'd into indefinite space In Twenty-seven Heavens and all their Hells, with Chaos And Ancient Night & Purgatory. It is a cavernous Earth Of labyrinthine intricacy, twenty-seven-folds of opakeness, And finishes where the lark mounts: here Milton journeyed In that Region call'd Midian, among the Rocks of Horeb; For travellers from Eternity pass outward to Satan's seat, But travellers to Eternity pass inward to Golgonooza. 30

Los, the Vehicular terror, beheld him, & divine Enitharmon Call'd all her daughters, Saying: 'Surely to unloose my bond Is this Man come! Satan shall be unloos'd upon Albion.'

Los heard in terror Enitharmon's words. in fibrous strength His limbs shot forth like roots of trees against the forward path Of Milton's journey. Urizen beheld the immortal Man, 36
[17] And he also darken'd his brows, freezing dark rocks between The footsteps, and infixing deep the feet in marble beds, That Milton labour'd with his journey & his feet bled sore Upon the clay now chang'd to marble: also Urizen rose And met him on the shores of Arnon & by the streams of the brooks 5

Silent they met, and silent strove among the streams of Arnon, Even to Mahanaim, when with cold hand Urizen stoop'd down And took up water from the river Jordan, pouring on To Milton's brain the icy fluid from his broad cold palm.

21-30 See Index, *Mundane Shell*

28 Cp F Z viii 260 note.

29-30 The first line refers to those who forsake Imagination, turning their backs upon the Divine Vision, the second to the spiritual progress of the visionary towards Imagination. The Seat of Satan is Ulro (M 24. 45) - see Index, *Ulro*

31 Los is the 'vehicular form of strong Urthona' (J 53 1). Vehicular means 'invested with a vehicle or special form embodied' (N E D 'Every Grove, Grot and Stream has its tutelary and vehicular Deity' (S Holland's *Zara*, 1719, cited N E D)). In passages of Milton, as here and 18, 56 foll. 22. 53-54 traces of the earlier and equivocal use of the symbol Los persist

32 For the 'bond' cp M 6 43-44 11 12-14

Page 17 5 The Arnon, a river of Moab, always in Blake carries a suggestion of error. The phrase 'the streams of the brooks' is slightly modified from Num xxxi. 13 Cp F Z viii 206 note

6 The similarity of this episode with Jacob's encounter at Peniel (Gen xxxii. 24-30) marks again the identity of Blake's Urizen and Jehovah, the God of the Sinaitic Law

8-9 These lines may be a passing condemnation of the Baptist, presumably because he was an ascetic moralist, and therefore in part responsible for the conventional, and Miltonic, misrepresentation of the Christian gospel

But Milton took of the red clay of Succoth, moulding it with care
Between his palms and filling up the furrows of many years,
Beginning at the feet of Urizen ; and on the bones
Creating new flesh on the Demon cold, and building him,
As with new clay, a Human form in the Valley of Beth Peor.

Four Universes round the Mundane Egg remain Chaotic, 15
One to the North namèd Urthona ; One to the South namèd
Urizen ;

One to the East namèd Luvah ; One to the West namèd
Tharmas :

They are the Four Zoa's that stood around the Throne Divine.
But when Luvah assum'd the World of Urizen to the South,
And Albion was slain upon his mountains & in his tent, 20
All fell towards the Center in dire ruin, sinking down.

And in the South remains a burning fire, in the East a void,
In the West a world of raging waters, in the North a solid,
Unfathomable, without end. But in the midst of these
Is built eternally the Universe of Los and Enitharmon, 25
Towards which Milton went ; but Urizen oppos'd his path.

The Man and Demon strove many periods. Rahab beheld
Standing on Carmel ; Rahab and Tirzah trembled to behold
The enormous strife, one giving life, the other giving death
To his adversary , and they sent forth all their sons &
daughters 30

In all their beauty, to entice Milton across the river.

The Twofold form Hermaphroditic, and the Double-sexèd,
The Female-male & the Male-female, self-dividing stood
Before him in their beauty & in cruelties of holiness,
Shining in darkness, glorious upon the deeps of Entuthon, 35

Saying: ' Come thou to Ephraim ! behold the Kings of Canaan,
The beautiful Amalekites ! behold the fires of youth

10-14 Though obscure in details, the general sense of this passage is clear enough. Urizen, the Jehovah of *Paradise Lost*, the ' giver of death ' (l 29), opposes Milton, the quickening spirit, whose purpose is to annihilate the errors to which he had given wide currency and to substitute a spiritual or ' Human ' conception of the ' Divine '. The Valley of Beth-Peor, where Moses was buried, represents the Universe of Moral Law

31 The Arnon separated Canaan and Moab , hence, to tempt Milton across it would be to seduce him from Imagination to Natural Religion.

32 See Index, *Hermaphroditic*

36 The ancient rivalry between Ephraim and Judah is here symbolic of the opposition between Imagination and Natural Religion. Manasseh is often associated with Ephraim in this sense.

37-38 Cp B U , chap vii, and F Z. v. 97-142

Bound with the Chain of Jealousy by Los & Enitharmon.
 The banks of Cam, cold learning's streams, London's dark
 frowning towers,
 Lament upon the winds of Europe in Rephaim's Vale, 40
 Because Ahania, rent apart into a desolate night,
 Laments, & Enion wanders like a weeping inarticulate
 voice,
 And Vala labours for her bread & water among the Furnaces.
 Therefore bright Tirzah triumphs, putting on all beauty
 And all perfection in her cruel sports among the Victims. 45
 Come! bring with thee Jerusalem with songs on the Grecian
 Lyre,
 In Natural Religion, in experiments on Men!
 Let her be Offer'd up to Holiness! Tirzah numbers her:
 She numbers with her fingers every fibre ere it grow.
 Where is the Lamb of God? where is the promise of his
 coming? 50
 Her shadowy Sisters form the bones, even the bones of Horeb
 Around the marrow, and the orb'd scull around the brain
 His Images are born for War, for Sacrifice to Tirzah,
 To Natural Religion, to Tirzah, the Daughter of Rahab the
 Holy.
 She ties the knot of nervous fibres into a white brain. 55
 She ties the knot of bloody veins into a red hot heart.

43 It is noteworthy that here, as in *The Four Zoas*, Vala is merely the Emanation of Luvah, Rahab and Tirzah being the symbols of Natural Religion. It is not till *Jerusalem* that Vala becomes the most prominent of the feminine symbols

45 The Victims of 'the System of Moral Virtue named Rahab' (J 39. 10), Rahab and Tirzah being interchangeable.

46 All things 'Grecian' are of error, cp *Milton*, Preface, note 1.

48 Cp Cat 1810 'In Hell all is Self Righteousness he who does Forgive Sins is Crucified as an Abettor of Criminals, & he who performs Works of Mercy in Any shape whatever, is punish'd, & if possible destroy'd —not thro' envy, or Hatred, or Malice, but thro' Self Righteousness that thinks it does God service, which God is Satan'

51-60 Cp J 80 67-79, where Gwendolen, a Daughter of Albion, only nominally differentiated from Tirzah, gives her 'Victim'

a shape of Moral Virtue against the Lamb,
 The invisible lovely one giving him a form according to
 His [i.e. the Moral] Law, a form against the Lamb of God, oppos'd to Mercy.
 Cp. also 'To Tirzah' (S E, Clar Press, p 123)

Thou Mother of my Mortal part,
 With cruelty didst mould my Heart,
 And with false self-deceiving tears
 Didst bind my Nostrils, Eyes, & Ears,
 Didst close my Tongue in senseless clay
 And me to Mortal Life betray

Within her bosom Albion lies embalm'd, never to awake.
 Hand is become a rock : Sinai & Horeb is Hyle & Coban :
 Scofield is bound in iron armour before Reuben's Gate.

She ties the knot of milky seed into two lovely Heavens, 60
 [18] Two, yet but one, each in the other sweet reflected ; these
 Are our Three Heavens beneath the shades of Beulah, land
 of rest.

Come then to Ephraim & Manasseh, O belovèd-one !
 Come to my ivory palaces, O belovèd of thy mother,
 And let us bind thee in the bands of War, & be thou King
 Of Canaan, and reign in Hazor, where the Twelve Tribes
 meet. 6

So spoke they as in one voice Silent Milton stood before
 The darken'd Urizen, as the sculptor silent stands before
 His forming image · he walks round it, patient labouring.
 Thus Milton stood, forming bright Urizen, while his Mortal
 part 10
 Sat frozen in the rock of Horeb , and his Redeemèd portion
 Thus form'd the Clay of Urizen ; but within that portion
 His real Human walk'd above in power and majesty,
 Tho' darken'd: and the Seven Angels of the Presence attended
 him.

O how can I with my gross tongue that cleaveth to the
 dust 15

Tell of the Four-fold Man in starry numbers fitly order'd,
 Or how can I with my cold hand of clay ? But thou, O Lord,
 Do with me as thou wilt ! for I am nothing, and vanity.
 If thou chuse to elect a worm, it shall remove the mountains
 For that portion nam'd the Elect, the Spectrous body of
 Milton, 20

Redounding from my left foot into Los's Mundane space,
 Brooded over his Body in Horeb against the Resurrection,

57 Cp J 80 27-29

But I, Vala, Luvah's daughter, keep his [Albion's] body embalm'd in
 moral laws

With spices of sweet odours of lovely jealous stupefaction
 Within my bosom, lest he arise to life.

58-59 See Index, *Spectre*, *Notes II (a)*. Line 59 and the similar passage
 in J. 15 2-3 are equally obscure

60 Cp J 80. 72-79.

Page 18 6 Cp Joshua xi 1-5 10-14 Cp M. 14 1 note

16 The 'Four-fold Man' is the symbol of the supreme state cp the
 description of Albion after the regeneration, J. 96. 40-43

20-22 Cp M 14 49-50 and 16. 14-15 The distinction here set up
 between the 'Elect, the Spectrous body of Milton' and 'his Body in Horeb',
 'that body which was on earth born to corruption', cannot be explained.

Preparing it for the Great Consummation : red the Cherub
on Sinai

Glow'd, but in terrors folded round his clouds of blood.

Now Albion's sleeping Humanity began to turn upon his
Couch, 25

Feeling the electric flame of Milton's awful precipitate descent.

See'st thou the little winged fly, smaller than a grain of sand ?

It has a heart like thee, a brain open to heaven & hell,

Withinside wondrous & expansive : its gates are not clos'd ;

I hope thine are not. Hence it clothes itself in rich array .

Hence thou art cloth'd with human beauty, O thou mortal
man 31

Seek not thy heavenly father then beyond the skies .

There Chaos dwells & ancient Night & Og & Anak old.

For every human heart has gates of brass & bars of adamant,

Which few dare unbar because dread Og & Anak guard the
gates 35

Terrific ; and each mortal brain is wall'd and moated round

Within : and Og & Anak watch here : here is the Seat

Of Satan in its Webs ; for in brain and heart and loins

Gates open behind Satan's Seat to the City of Golgonooza,

Which is the spiritual fourfold London in the loins of Albion.

Thus Milton fell thro' Albion's heart, travelling outside of
Humanity, 41

Beyond the Stars in Chaos, in Caverns of the Mundane Shell

But many of the Eternals rose up from eternal tables

Drunk with the Spirit ; burning round the Couch of death
they stood,

23 Cp F Z ix 32 *note*. The association of the Spectre in this way with the Consummation may perhaps be explained by a passage in Cat 1810 ' When Imagination, Art & science & all Intellectual Gifts, all the Gifts of the Holy Ghost, are look'd upon as of no use, & only Contention remains to Man, then the Last Judgment begins '

23-24 The ' Cherub on Sinai ' is the God of Moral Law. Cp M 7 19-22

25-26 Milton's descent symbolizes an accession of spiritual vitality to mortal life Cp the quickening power of Orc, B. U vii 21-24

29 The ' Gates ' appear to be symbolic of the fact that men ' are organized by Divine Providence for spiritual communion, though most ' refuse to do spiritual acts because of natural fears or natural desires ' These obstructions, represented by Og and Anak, are ascribed to Natural Religion see *infra*, ll. 35-38, and see Index, *Giants* II Other passages on the symbol Gates are J 38 55-39 3 44 2-3 74 40 Cp also *The Gates of Paradise*, 1-2 (Clar Press, p 372)

Mutual Forgiveness of each Vice,

Such are the Gates of Paradise

38 See Index, *Head, Heart, and Loins*

39-40 See Index, *Golgonooza*

41 Cp F. Z 1. 250 *note*.

Looking down into Beulah, wrathful, fill'd with rage 45
 They rend the heavens round the Watchers in a fiery circle,
 And round the Shadowy Eighth. The Eight close up the Couch
 Into a tabernacle and flee with cries down to the Deepes,
 Where Los opens his three wide gates surrounded by raging
 fires :
 They soon find their own place & join the Watchers of the
 Ulro. 50

Los saw them, and a cold pale horror cover'd o'er his limbs.
 Pondering, he knew that Rintrah & Palamabron might depart
 Even as Reuben & as Gad, gave up himself to tears.
 He sat down on his anvil-stock, and lean'd upon the trough,
 Looking into the black water, mingling it with tears. 55

At last, when desperation almost tore his heart in twain,
 He recollected an old Prophecy, in Eden recorded
 And often sung to the loud harp at the immortal feasts,
 That Milton of the Land of Albion should up ascend,
 Forwards from Ulro, from the Vale of Felpham, and set free
 Orc from his Chain of Jealousy ; he started at the thought,
 [19] And down descended into Udan-Adan it was night,
 And Satan sat sleeping upon his Couch in Udan Adan :
 His Spectre slept, his Shadow woke when one sleeps th'
 other wakes

But Milton entering my Foot, I saw in the nether
 Regions of the Imagination, also all men on Earth 5
 And all in Heavensaw in the nether regions of the Imagination,
 In Ulro beneath Beulah, the vast breach of Milton's descent.
 But I knew not that it was Milton, for man cannot know
 What passes in his members till periods of Space & Time
 Reveal the secrets of Eternity for more extensive 10
 Than any other earthly things are Man's earthly lineaments.

46-50 For the 'Watchers' see M 14 3-15 the 'fiery circle' afterwards appears as Ololon, cp *Milton*, Introduction The 'Watchers of the Ulro' are Los and his fellows,

plac'd here by the Universal Brotherhood & Mercy
 With powers fitted to circumscribe this dark Satanic death,
 And that the Seven Eyes of God may have space for Redemption

52-53 See Index, *Los*, Note II (a). A similar act of secession as that ascribed to Reuben and Gad is extended to the other sons of Israel (cp M 22 62-23 4 and J 93 12-15), but cannot be explained

Page 19 3 No interpretation yet discovered for 'Spectre' and 'Shadow' can be held to explain this line.

4-6 To see in 'the nether regions of the Imagination' appears to be equivalent to life in the state 'Ulro' or error, spiritual events not being rightly apprehended even by the mystic (ll 8-10) 8-11 See Index, *Albion*.

And all this Vegetable World appear'd on my left Foot
As a bright sandal form'd immortal of precious stones & gold.
I stoop'd down & bound it on to walk forward thro' Eternity.

There is in Eden a sweet River of milk & liquid pearl 15
Nam'd Ololon, on whose mild banks dwelt those who Milton
drove

Down into Ulro, and they wept in long resounding song
For seven days of eternity, and the river's living banks,
The mountains, wail'd, & every plant that grew in solemn
sighs lamented.

When Luvah's bulls each morning drag the sulphur Sun out
of the Deep, 20
Harness'd with starry harness black & shining, kept by black
slaves

That work all night at the starry harness—Strong and vigorous,
They drag the unwilling Orb—at this time all the Family
Of Eden heard the lamentation, and Providence began.
But when the clarions of day sounded, they drown'd the
lamentations, 25

And when night came all was silent in Ololon, & all refus'd
- to lament

In the still night, fearing lest they should others molest.

Seven mornings Los heard them, as the poor bird within the
shell

Hears its impatient parent bird, and Enitharmon heard them,
But saw them not, for the blue Mundane Shell inclos'd them in.

And they lamented that they had in wrath & fury & fire 31
Driven Milton into the Ulro, for now they knew too late
That it was Milton the Awakener They had not heard the
Bard,

Whose song call'd Milton to the attempt and Los heard
these laments

He heard them call in prayer all the Divine Family, 35
And he beheld the Cloud of Milton stretching over Europe.

12-14 These lines declare the teleological function of mundane life, that it is the means to regeneration see Index, *Mundane Shell*

15-17 See *Milton*, Introduction For the act of expulsion cp M. 18. 43-50.

20-23 Cp. F. Z. II 330 note The punctuation of this passage is conjectural.

23-24 Cp J 38 17-21.

28-30 For a similar inability on the part of Los to interpret vision fully cp J. 63 36-41, and see M 16 34 note

31 'They' clearly refers to the Eternals cp M 18 19 33-34.

36 Cp. M. 14 50.

But all the Family Divine collected as Four Suns 37
 In the Four Points of heaven, East, West & North & South,
 Enlarging and enlarging till their Disks approach'd each other ;
 And when they touch'd, closèd together Southward in One Sun
 Over Ololon ; and as One Man who weeps over his brother
 In a dark tomb, so all the Family Divine wept over Ololon,
 Saying: 'Milton goes to Eternal Death'. so saying, they
 groan'd in spirit
 And were troubled ; and again the Divine Family groanèd
 in spirit.

And Ololon said 'Let us descend also, and let us give 45
 Ourselves to death in Ulro among the Transgressors.
 Is Virtue a Punisher ? O no ! how is this wondrous thing,
 This World beneath, unseen before, this refuge from the wars
 Of Great Eternity, unnatural refuge, unknown by us till now ?
 Or are these the pangs of repentance ? let us enter into them.'

Then the Divine Family said 'Six Thousand Years are now
 Accomplish'd in this World of Sorrow. Milton's Angel knew
 The Universal Dictate, and you also feel this Dictate ;
 And now you know this World of Sorrow, and feel Pity. Obey
 The Dictate. Watch over this World, and with your brooding
 wings 55

Renew it to Eternal Life Lo ! I am with you always.
 But you cannot renew Milton he goes to Eternal Death'

So spake the Family Divine as One Man, even Jesus,
 Uniting in One with Ololon, & the appearance of One Man,
 Jesus the Saviour, appear'd, coming in the Clouds of Ololon.
 [20] Tho' driven away with the Seven Starry Ones into the Ulro,
 Yet the Divine Vision remains Every-where, For-ever. Amen
 And Ololon lamented for Milton with a great lamentation

While Los heard indistinct in fear, what time I bound my
 sandals

On to walk forward thro' Eternity, Los descended to me ; 5
 And Los behind me stood, a terrible flaming Sun, just close
 Behind my back. I turnèd round in terror, and behold,
 Los stood in that fierce glowing fire ; & he also stoop'd down
 And bound my sandals on in Udan-Adan. Trembling I stood

37-42 See Index, *Jesus*

48-49 See Index, *Mundane Shell*

60 The coming of Jesus in the Clouds of Ololon would seem to be a vision
 of the Incarnation, not as a particular, but as a universal act, the revela-
 tion of the 'Gospel of Jesus', the visionary metaphysic and ethic, through
 mundane existence. It is 'the Divine Revelation in the Litteral expres-
 sion' cp M 44 10-15, a passage reminiscent of Rev xix 11-16

Page 20 4-5 Cp M 19 12-14 and note 9 See Index, *Ulro*, Note III

Exceedingly with fear and terror, standing in the Vale 10
Of Lambeth ; but he kiss'd me and wish'd me health,
And I became One Man with him, arising in my strength.
'Twas too late now to recede : Los had enter'd into my soul :
His terrors now possess'd me whole. I arose in fury &
strength.

' I am that Shadowy Prophet, who, Six Thousand Years ago,
Fell from my station in the Eternal bosom. Six Thousand
Years 16
Are finish'd. I return : both Time & Space obey my will.
I in Six Thousand Years walk up and down ; for not one
Moment

Of Time is lost, nor one Event of Space unpermanent ;
But all remain ; every fabric of Six Thousand Years 20
Remains permanent : tho' on the Earth, where Satan
Fell and was cut off, all things vanish & are seen no more,
They vanish not from me & mine ; we guard them, first
& last.

The generations of men run on in the tide of Time,
But leave their destin'd lineaments permanent for ever &
ever.' 25

So spoke Los as we went along to his supreme abode.

Rintrah and Palamabron met us at the Gate of Golgonooza,
Clouded with discontent, & brooding in their minds terrible
things. 28

They said : ' O Father most belovèd ! O merciful Parent !
Pitying and permitting evil, tho' strong & mighty to destroy,
Whence is this Shadow terrible ? wherefore dost thou refuse
To throw him into the Furnaces ? knowest thou not that he
Will unchain Orc, & let loose Satan, Og, Sihon, & Anak

11-14 Blake becomes identified with the divine purpose of regeneration
as embodied in Los

18-23 Cp J 13 59-14 1

24-25 Cp D C, III, p 9 'As one age falls, another rises, different to
mortal sight, but to immortals only the same' for we see the same
characters repeated again and again, in animals, vegetables, minerals and
in men

27-28 Rintrah and Palamabron, sons of Los, are unable to see the
purpose of Milton's descent. Whatever the primary significance of this
episode, it is almost certain that the hostile attitude of these sons of Los
towards Blake (M 22. 18-20), is purposely contrasted with the gentler
spirit of Los, in order to stress the mystical doctrines of Brotherhood and
Forgiveness. For the earlier use of these symbols see *Europe*, 43 note,
for the later, see Index, *Los*, Note II

32-34 Cp M 16 32-33

Upon the Body of Albion? For this he is come; behold it
written

Upon his fibrous left Foot black, most dismal to our eyes. 35
The Shadowy Female shudders thro' heaven in torment in-
expressible,

And all the Daughters of Los prophetic wail; yet in deceit
They weave a new Religion from new Jealousy of Theotormon
Milton's Religion is the cause; there is no end to destruction.
Seeing the Churches at their Period in terror & despair, 40
Rahab created Voltaire, Tirzah created Rousseau,
Asserting the Self-righteousness against the Universal Saviour,
Mocking the Confessors & Martyrs, claiming Self-righteous-
ness, 43

With cruel Virtue making War upon the Lamb's Redeemèd,
To perpetuate War & Glory, to perpetuate the Laws of Sin.
They perverted Swedenborg's Visions in Beulah & in Ulro,
To destroy Jerusalem as a Harlot & her Sons as Reprobates,
To raise up Mystery, the Virgin Harlot, Mother of War,
Babylon the Great, the Abomination of Desolation

O Swedenborg! strongest of men, the Samson shorn by the
Churches; 50

Shewing the Transgressors in Hell, the proud Warriors in
Heaven,

Heaven as a Punisher, & Hell as One under Punishment,
With Laws from Plato & his Greeks to renew the Trojan Gods
In Albion & to deny the value of the Saviour's blood!

But then I rais'd up Whitefield; Palamabron rais'd up
Westley. 55

34-35 Cp M 19 12-14 Rintrah and Palamabron see 'this Vegetable
World' merely as a state of error, its regenerative purpose being hidden
from them

38-49 Cp F. Z. viii 598 note Jealousy of Theotormon is the source of
the moral tyranny attacked in *The Visions of the Daughters of Albion*, and
from him Jesus received the ascetic Gospel, under which the Human race
began to wither (*Africa*, 20-27) The nature of the 'new Religion' is
vaguely indicated in M 22 38-44.

42-45 Cp J. 52, 'To the Deists', *passim*

46-54 As in *The Marriage* Blake censures Swedenborg's acceptance of
ordinary moral standards and regards his rationalistic method as a betrayal
of his visionary powers, but here he estimates more generously the value of
his work So to Crabb Robinson he 'declared him to be a Divine Teacher,
he had done and would do much good; yet he did wrong in endeavouring
to explain to the reason what it could not comprehend' (S p 289)

53 A symbolical derivation from the tradition of Trojan refugees in
early Britain Blake took it from Milton

55-59 Cp M. 22 1-2 and J 52 §4. The 'cries of the Churches' may be
explained by reference to li 57-58, in which case it would seem that Blake
accuses the Churches of persecuting in the name of Jesus, thereby crucifying
him afresh cp Rev xi

'And these are the cries of the Churches before the two Witnesses,

Faith in God the dear Saviour, who took on the likeness of men,

Becoming obedient to death, even the death of the Cross.

The Witnesses lie dead in the Street of the Great City.

No Faith is in all the Earth: the Book of God is trodden under Foot. 60

He sent his two Servants, Whitefield & Westley: were they Prophets,

Or were they Idiots or Madmen? Shew us Miracles!

[22] Can you have greater Miracles than these, Men who devote Their life's whole comfort to intire scorn & injury & death? Awake, thou sleeper on the Rock of Eternity! Albion, awake!

The trumpet of Judgment hath twice sounded all Nations are awake,

But thou art still heavy and dull. Awake, Albion, awake! 5

Lo, Orc arises on the Atlantic Lo, his blood and fire

Glow on America's shore. Albion turns upon his Couch:

He listens to the sounds of War, astonish'd and confounded,

He weeps into the Atlantic deep, yet still in dismal dreams

Unwaken'd and the Covering Cherub advances from the East 10

How long shall we lay dead in the Street of the great City,

How long beneath the Covering Cherub give our Emanations?

62 The cry for miracles comes apparently from the 'Elect' of the Churches. Page 21 The full-page design illustrates M 20 6-8 Los in the sun, Blake kneeling on left knee fastening a sandal on his right foot, his head raised in terror at the vision

Page 22 4 In Rev xi, after the death and resurrection of the 'witnesses', the kingdoms of the earth become the kingdoms of Christ. so here apparently the rejection of Wesley and Whitefield is the sign of the imminence of the Last Judgement. It may be that the two occasions when the trumpet sounded are to be identified with the Revolutions in America and France.

6 See *Milton*, Introduction 9 See Index, *Atlantic*

10 See Index, *Mundane Shell*, Note I (a).

11 Runtah and Palamabron speak as the Witnesses cp M 7 8

12 To 'give Emanations' is best explained by reference to M. 14 3-15, whereby it appears to indicate the granting of visions of Eternity or truth to mortals for their instruction and sustenance. In the present passage, the speakers, being unable to perceive the divine purpose of regeneration immanent in temporal existence (cp. M 20. 27 note), regard their own labours as vain against the opposing error of mundane life. They are not aware of the significance of Milton's descent, wherein, as in the parallel act of the Incarnation, error is assumed that ultimately it may be annihilated by being made manifest, in the Crucifixion by a demonstration of the unreality of the body and of bodily death in the reincarnation of Milton in Blake by a revelation of the spiritual in Art. See Index, *Incarnation*

'Milton will utterly consume us & thee, our beloved Father.
 He hath enter'd into the Covering Cherub, becoming one with
 Albion's dread Sons. Hand, Hyle & Coban surround him as
 A girdle, Gwendolen & Conwenna as a garment woven 16
 Of War & Religion. Let us descend & bring him chainèd
 To Bowlahoola, O father most beloved ! O mild Parent !
 Cruel in thy mildness, pitying and permitting evil,
 Tho' strong and mighty to destroy, O Los, our beloved
 Father !' 20

Like the black storm coming out of Chaos beyond the stars,
 It issues thro' the dark & intricate caves of the Mundane Shell,
 Passing the planetary visions & the well adornèd Firmament
 The Sun rolls into Chaos & the Stars into the Desarts,
 And then the storms, become visible, audible & terrible, 25
 Covering the light of day & rolling down upon the moun-
 tains,

Deluge all the country round. Such is a vision of Los
 When Rintrah & Palamabron spoke, and such his stormy face
 Appear'd, as does the face of heaven when cover'd with thick
 storms, 29

Pitying and loving, tho' in frowns of terrible perturbation.

But Los dispers'd the clouds, even as the strong winds of
 Jehovah

And Los thus spoke 'O noble Sons, be patient yet a little.
 I have embrac'd the falling Death. he is become One with me.
 O Sons, we live not by wrath ; by mercy alone we live
 I recollect an old Prophecy in Eden, recorded in gold, and oft
 Sung to the harp, That Milton, of the land of Albion, 36
 Should up ascend forward from Felpham's Vale & break the
 Chain

Of Jealousy from all its roots. be patient, therefore, O my
 Sons !

These lovely Females form sweet night and silence and secret
 Obscurities to hide from Satan's Watch-Fiends Human loves
 And graces, lest they write them in their Books & in the Scroll
 Of mortal life, to condemn the accusèd, who at Satan's Bar
 Tremble in Spectrous Bodies continually day and night 43
 While on the Earth they live in sorrowful Vegetations.
 O when shall we tread our Wine-presses in heaven, and Reap

15 These are sons of Albion. See Index, *Spectre*, Note II (a)

18 See Index, *Bowlahoola* 23 Cp F Z vi 184 note

33 Cp M. 20 4-14

39-44 'These lovely Females' are the Daughters of Los see Index,
Los, Note II (a)

40 Cp M. 28 47-50

45 See Index, *Wine-press*, I

Our wheat with shoutings of joy, and leave the Earth in
peace? 46

Remember how Calvin and Luther in fury premature
Sow'd War and stern division between Papists & Protestants.
Let it not be so now! O go not forth in Martyrdoms & Wars!
We were plac'd here by the Universal Brotherhood & Mercy,
With powers fitted to circumscribe this dark Satanic death,
And that the Seven Eyes of God may have space for Redemp-
tion.

But how this is, as yet we know not, and we cannot know
Till Albion is arisen: then patient wait a little while.
Six Thousand Years are pass'd away: the end approaches
fast. 55

This mighty one is come from Eden: he is of the Elect
Who died from Earth, & he is return'd before the Judgment.
This thing

Was never known that one of the holy dead should willing
return.

Then patient wait a little while till the Last Vintage is over,
Till we have quench'd the Sun of Salah in the Lake of Udan
Adan. 60

O my dear Sons, leave not your Father as your brethren
left me

Twelve Sons successive fled away in that thousand years of
sorrow,

- [23] Of Palamabron's Harrow, & of Rintrah's wrath & fury.
Reuben & Manazoth & Gad & Simeon & Levi
And Ephraim & Judah were Generated, because
They left me, wandering with Tirzah. Enitharmon wept
One thousand years, and all the Earth was in a wat'ry deluge.
We call'd him Menassheh because of the Generations of
Tirzah, 6

Because of Satan; & the Seven Eyes of God continually
Guard round them: but I, the Fourth Zoa, am also set

51 See Index, *Self-Annihilation*

56-58 See *Milton*, Introduction, on the reincarnation of Milton in Blake

59 See the account of the Last Vintage, F. Z ix 691 *seq*

60 The Sun of Salah is not mentioned elsewhere, though Salah (cf
Gen x 24 and Luke iii 35) is the name of one of the twenty-seven heavens
of the Mundane Shell cp. J 75. 13 The symbol clearly has reference
to the body of error which Los seeks to annulate: cp. J 41.

Each Man is in his Spectre's power,
Untill the arrival of that hour
When his Humanity awake
And cast his Spectre into the Lake.

61-62 Cp M 18 52 *note* and see Index, *Los*, *Note II*
Page 23. 4-5 Cp M. 5 14

The Watchman of Eternity ; the Three are not ; & I am preserved.

Still my four mighty ones are left to me in Golgonooza,
Still Rintrah fierce, and Palamabron mild & piteous,
Theotormon fill'd with care, Bromion loving Science.
You, O my Sons, still guard round Los. O wander not &
leave me !

Rintrah, thou well rememberest when Amalek & Canaan
Fled with their Sister Moab into that abhorred Void. 15
They became Nations in our sight beneath the hands of
Tirzah.

And Palamabron, thou rememberest when Joseph, an infant
Stolen from his nurse's cradle wrap'd in needle-work
Of emblematic texture, was sold to the Amalekite,
Who carried him down into Egypt, where Ephraim & Menas-
sheh 20

Gather'd my Sons together in the Sands of Midian.
And if you also flee away and leave your Father's side,
Following Milton into Ulro, altho' your power is great,
Surely you also shall become poor mortal vegetations 24
Beneath the Moon of Ulro. Pity then your Father's tears.
When Jesus rais'd Lazarus from the Grave, I stood & saw
Lazarus, who is the Vehicular Body of Albion the Redeem'd,
Arise into the Covering Cherub, who is the Spectre of Albion,
By martyrdoms to suffer, to watch over the Sleeping Body
Upon his Rock beneath his Tomb. I saw the Covering Cherub
Divide Four-fold into Four Churches when Lazarus arose, 31
Paul, Constantine, Charlemaine, Luther : behold they stand
before us,
Stretch'd over Europe & Asia. Come, O Sons, come, come
away !

14-16 Cp. F. Z. viii 260 *note*

17-22 The selling of Joseph into Egypt is elsewhere used, as here, to symbolize the subjection of man to the power of natural religion cp J 55 15-16 But Blake's variation of the Biblical narrative is not so clear in its details. Ephraim and Manasseh appear to be variants of the symbol Spectre : cp M. 17 36 *note*, though in F. Z. viii 300-301 they appear to represent mankind tormented by the penalties of the moral law

27-33 The raising of Lazarus is a mediate or 'Vehicular' revelation of the nature of spiritual regeneration It should have been received as a parabolic or exemplary revelation of the truth concerning death and resurrection (l 24), keeping the right faith in remembrance, in spite of opposition, during the period of suspended spiritual vitality which is mortal life (ll 29-30) Cp John xii 10-11 But the rationalist *miser*, the Covering Cherub, refracts the truth, and therefore the episode becomes the basis of the 'warlike Christianity' symbolized by the names in l. 32 The criticism is aimed primarily at the Pauline doctrine of the resurrection of the 'body' 30-32 Cp F. Z. viii 351 *note*

Arise, O Sons, give all your strength against Eternal Death,
Lest we are vegetated; for Cathedron's Looms weave only
Death, 35

A Web of Death; & were it not for Bowlahoola & Allamanda,
No Human Form, but only a Fibrous Vegetation,
A Polypus of soft affections without Thought or Vision,
Must tremble in the Heavens & Earths thro' all the Ulro space.
Throw all the Vegetated Mortals into Bowlahoola 40

But as to this Elected Form who is return'd again,
He is the Signal that the Last Vintage now approaches,
Nor Vegetation may go on till all the Earth is reap'd.'

So Los spoke. Furious they descended to Bowlahoola &
Allamanda,

Indignant, unconvinc'd by Los's arguments & thun[d]ers
rolling 45

They saw that wrath now sway'd, and now pity absorb'd him.
As it was, so it remain'd, & no hope of an end

Bowlahoola is nam'd Law by mortals Tharmas founded it
Because of Satan, before Luban, in the City of Golgonooza :
But Golgonooza is nam'd Art & Manufacture by mortal men.

In Bowlahoola Los's Anvils stand & his Furnaces rage , 51
Thundering the Hammers beat & the Bellows blow loud,
Living, self moving, mourning, lamenting & howling inces-
santly.

Bowlahoola thro' all its porches feels, tho' too fast founded
Its pillars & porticoes to tremble at the force 55
Of mortal or immortal arm , and softly lulling flutes,
Accordant with the horrid labours, make sweet melody.
The Bellows are the Animal Lungs, the Hammers the Animal
Heart,

The Furnaces the Stomach for digestion , terrible their fury.
Thousands & thousands labour , thousands play on instru-
ments 60

Stringed or fluted to ameliorate the sorrows of slavery.
Loud sport the dancers in the dance of death, rejoicing in
carnage.

The hard dentant Hammers are lull'd by the flutes' lula lula,
The bellowing Furnaces' blare by the long sounding clarion,

35 See Index, *Weaving*, IV

36 See Index, *Science*.

43 Cp M 25 59-62 and note

48-50 This passage is wholly obscure For Luban cp F. Z vii. 429 note.

59 See Index, *Head, Heart, and Loins*

The double drum drowns howls & groans, the shrill fife shrieks
 & cries, 65
 The crooked horn mellows the hoarse raving serpent, terrible
 but harmonious.

Bowlahoola is the Stomach in every individual man.

Los is by mortals nam'd Time ; Enitharmon is nam'd Space ;
 But they depict him bald & agèd who is in eternal youth,
 All powerful, and his locks flourish like the brows of morning :
 He is the Spirit of Prophecy, the ever apparent Elias. 71
 Time is the mercy of Eternity ; without Time's swiftness,
 Which is the swiftest of all things, all were eternal torment.
 All the Gods of the Kingdoms of Earth labour in Los's Halls :
 Every one is a fallen Son of the Spirit of Prophecy. 75
 He is the Fourth Zoa, that stood arou[n]d the Throne Divine.

[24] But the Wine-press of Los is eastward of Golgonooza, before
 the Seat

Of Satan : Luvah laid the foundation & Urizen finish'd it in
 howling woe

How red the sons & daughters of Luvah ! here they tread
 the grapes.

Laughing & shouting, drunk with odours, many fall, o'er-
 wearied ;

Drown'd in the wine is many a youth & maiden. those around
 Lay them on skins of Tygers & of the spotted Leopard & the
 Wild Ass 6

Till they revive, or bury them in cool grots, making lamenta-
 tion.

This Wine-press is call'd War on Earth ; it is the Printing-
 Press

Of Los ; and here he lays his words in order above the mortal
 brain,

As cogs are form'd in a wheel to turn the cogs of the adverse
 wheel. 10

Timbrels & violins sport round the Wine-presses ; the little
 Seed,

The sportive Root, the Earth-worm, the gold Beetle, the wise
 Emmet,

69-70 Cp Cat 1810 'The Greeks represent Chronos, or Time, as
 a very Aged Man this is Fable, but the Real Vision of Time is in Eternal
 Youth.'

Page 24 1 See Index, *Wine-press*.

3-41 These lines are repeated, with some changes, from F Z ix. 741-769

Dance round the Wine-presses of Luvah: the Centipede is there ;

The ground Spider with many eyes, the Mole clothèd in velvet,
The ambitious Spider in his sullen web, the lucky golden Spinner, 15

The Earwig arm'd, the tender Maggot, emblem of immortality,
The Flea, Louse, Bug, the Tape-Worm, all the Armies of Disease,

Visible or invisible to the slothful vegetating Man ;

The slow Slug, the Grasshopper that sings & laughs & drinks— 19

Winter comes . he folds his slender bones without a murmur.

The cruel Scorpion is there, the Gnat, Wasp, Hornet & the Honey Bee ;

The Toad & venomous Newt, the Serpent cloth'd in gems & gold :

They throw off their gorgeous raiment ; they rejoice with loud jubilee

Around the Wine-presses of Luvah, naked & drunk with wine

There is the Nettle that stings with soft down, and there 25

The indignant Thistle, whose bitterness is bred in his milk,
Who feeds on contempt of his neighbour ; there all the idle Weeds

That creep around the obscure places shew their various limbs

Naked in all their beauty, dancing round the Wine-presses

But in the Wine-presses the Human grapes sing not nor dance 30

They howl & writhe in shoals of torment, in fierce flames consuming,

In chains of iron & in dungeons circled with ceaseless fires,
In pits & dens & shades of death, in shapes of torment & woe—

The plates & screws, & wracks & saws & cords & fires & cisterns, 34

The cruel joys of Luvah's Daughters lacerating with knives

And whips their Victims & the deadly sport of Luvah's Sons.

They dance around the dying, & they drink the howl & groan ;

They catch the shrieks in cups of gold, they hand them to one another ;

These are the sports of love & these the sweet delights of amorous play,

Tears of the grape, the death sweat of the cluster, the last
sigh 40

Of the mild youth who listens to the luring songs of Luvah.
But Allamanda, call'd on Earth Commerce, is the Cultivated
land

Around the City of Golgonooza in the Forests of Entuthon.
Here the Sons of Los labour against Death Eternal through all
The Twenty-seven Heavens of Beulah in Ulro, Seat of Satan,
Which is the False Tongue beneath Beulah: it is the Sense
of Touch. 46

The Plow goes forth in tempests & lightnings, & the Harrow
cruel

In blights of the east: the heavy Roller follows in howlings
of woe.

Urizen's sons here labour also, & here are seen the Mills
Of Theotormon on the verge of the Lake of Udan-Adan. 50
These are the starry voids of night & the depths & caverns
of earth;

These Mills are oceans, clouds & waters ungovernable in their
fury.

Here are the stars created & the seeds of all things planted,
And here the Sun & Moon receive their fixed destinations.

But in Eternity the Four Arts, Poetry, Painting, Music, 55
And Architecture, which is Science, are the Four Faces of Man.
Not so in Time & Space: there Three are shut out, and only
Science remains thro' mercy; & by means of Science the Three
Become apparent in Time & Space, in the Three Professions,
Poetry in Religion; Music, Law, Painting in Physic &
Surgery; 60

That Man may live upon Earth till the time of his awaking.
And from these Three, Science derives every Occupation of Men.
And Science is divided into Bowlahoola & Allamanda.

[25] Loud shout the Sons of Luvah at the Wine-presses as Los
descended

With Rintrah & Palamabron in his fires of resistless fury.

46 Cp M. 3 10 note

47-48 See Index, *Plow, Harrow, and Roller*

49-50 Cp M. 6. 4 note

55-59 See Index, *Science*, and J 3 *ad fin*: cp. *Laocoön*, 20. 'A Poet, a
Painter, a Musician, an Architect, the Man or Woman who is not one
of these is not a Christian' Line 60 is deleted in the Windus copy and in
the Ellis and Yeats facsimile

Page 25. 1-7 These lines may contain a mystical interpretation of the
Napoleonic conquests of 1805 and after, as part of the cosmic strife out of
which Los is to bring ultimate regeneration. Characteristically Blake sees
a greater evil in the repressive rigour of the Allied governments in their
domestic policies.

The Wine-press on the Rhine groans loud, but all its central
beams

Act more terrific in the central Cities of the Nations,
Where Human Thought is crush'd beneath the iron hand of
Power.

There Los puts all into the Press, the O[p]pressor & the
O[p]pressèd

Together, ripe for the Harvest & Vintage & ready for the Loom.

They sang at the Vintage. 'This is the Last Vintage, & Seed
Shall no more be sown upon Earth till all the Vintage is over
And all gather'd in, till the Plow has pass'd over the Nations,
And the Harrow & heavy thundering Roller upon the moun-
tains'

11

And loud the Souls howl round the Porches of Golgonooza,
Crying 'O God, deliver us to the Heavens or to the Earths,
That we may preach righteousness & punish the sinner with
death.'

But Los refusèd, till all the Vintage of Earth was gather'd in.

And Los stood & cried to the Labourers of the Vintage in
voice of awe

16

'Fellow Labourers! The Great Vintage & Harvest is now
upon Earth.

The whole extent of the Globe is explorèd. Every scatter'd
Atom

Of Human Intellect now is flocking to the sound of the
Trumpet

All the Wisdom which was hidden in caves & dens from
ancient

20

Time is now sought out from Animal & Vegetable & Mineral.
The Awakener is come, outstretch'd over Europe, the Vision
of God is fulfilled

The Ancient Man upon the Rock of Albion Awakes.

He listens to the sounds of War, astonish'd & ashamed.

He sees his Children mock at Faith and deny Providence.

25

Therefore you must bind the Sheaves, not by Nations or
Families.

You shall bind them in Three Classes; according to their
Classes,

So shall you bind them, Separating what has been Mixèd

8-10 Cp M 23 43 and 25 59-62 note

12-15 Cp F. Z. ix 730-740

18-21

See General Introduction

22 The Awakener is Milton (M. 19 33)

27-41 Cp M 3 26 note

Since Men began to be Wove into Nations by Rahab & Tirzah,
 Since Albion's Death & Satan's Cutting-off from our awful
 Fields, 30

When under pretence to benevolence the Elect Subdu'd All
 From the Foundation of the World. The Elect is one Class.
 You

Shall bind them separate they cannot Believe in Eternal
 Life,

Except by Miracle & a New Birth The other two Classes,
 The Reprobate, who never cease to Believe, and the Redeem'd
 Who live in doubts & fears, perpetually tormented by the
 Elect, 36

These you shall bind in a twin-bundle for the Consummation.
 But the Elect must be savèd [from] fires of Eternal Death,
 To be formèd into the Churches of Beulah, that they destroy
 not the Earth.

For in every Nation & every Family the Three Classes are
 born, 40

And in every Species of Earth, Metal, Tree, Fish, Bird &
 Beast

We form the Mundane Egg, that Spectres coming by fury or
 amity . . .

All is the same, & every one remains in his own energy.

Go forth, Reapers, with rejoicing! you sowed in tears, 44

But the time of your refreshing cometh. only a little moment

Still abstain from pleasure & rest in the labours of eternity,

And you shall Reap the whole Earth from Pole to Pole, from
 Sea to Sea,

Begin[n]ing at Jerusalem's Inner Court, Lambeth, ruin'd and
 given 48

To the detestable Gods of Priam, to Apollo, and at the Asylum

30 Cutting-off] not hyphenated in Blake's autotype

31-32 The reference is to the Satan-Palamabron myth (M pp 5-11).
 Satan being of the 'Elect'.

37 Cp. F Z ix 32 note

38 For the 'fires of Eternal Death' cp Cat 1810, quoted F Z ix 32
 note

39 Cp M 14 51 note

42 See Index, *Mundane Shell* One or more lines appear to be missing
 here, though there is no gap in Blake's autotype

43 For the permanence of the Individuality cp M 4 14 note

49 The Gods of Priam are the Gods of the Heathen, who 'swore
 Vengeance for Sin' See the passage from the *Descriptive Catalogue*,
 iii, p 61, quoted F Z ix 361 note

Lines 48-50 contain an extreme instance of Blake's topographical
 symbolism. His purpose is to show how error has manifested itself even
 among those who follow vision, in the inner courts of Lambeth: cp.
 M 4. 14 note. The Everlasting Gospel of Jesus is infected by the heresy

Given to Hercules ; who labour in Tirzah's Looms for bread,
 Who set Pleasure against Duty, who Create Olympic crowns
 To make Learning a burden & the Work of the Holy Spirit
 Strife,

The Thor & cruel Odin, who first rear'd the Polar Caves.
 Lambeth mourns, calling Jerusalem; she weeps & looks abroad
 For the Lord's coming, that Jerusalem may overspread all
 Nations. 55

Grave not for the mortal & perishing delights, but leave them
 To the weak; and pity the weak as your infant care. Break not
 Forth in your wrath, lest you also are vegetated by Tirzah.
 Wait till the Judgement is past, till the Creation is consumed,
 And then rush forward with me into the glorious spiritual 60
 Vegetation, the Supper of the Lamb & his Bride and the
 Awakening of Albion, our friend and ancient companion.'

So Los spoke. But lightnings of discontent broke on all sides
 round,

And murmurs of thunder rolling heavy, long & loud over the
 mountains,

While Los call'd his Sons around him to the Harvest & the
 Vintage 65

Thou sceest the Constellations in the deep & wondrous Night :
 They rise in order and continue their immortal courses
 Upon the mountains & in vales with harp & heavenly song,
 With flute & clarion, with cups & measures fill'd with foaming
 wine.

Glitt'ring the streams reflect the Vision of beatitude, 70
 And the calm Ocean joys beneath & smooths his awful waves.

of the Moral Law of the Heathen Gods. The outward revelation of the
 change appears in the presence of Apollo and Hercules in Lambeth, the
 first in the Apollo Gardens, or the Temple of Apollo, a pleasure-haunt in
 Westminster Bridge Road, the second Bethlehem Hospital on the site
 of the Old Dog and Duck Tavern opposite Hercules Buildings. The
 reference to the Asylum might seem to show that this page of *Milton* was
 written after 18th April 1812, when the foundation-stone of the Hospital
 was laid. The watermarks in the British Museum Print-room copy of
Milton show 1808. This page, however, has no watermark.

56-62 These lines show how far Blake has travelled from the revolution-
 ary and antinomian position of the Lambeth books. Cp Blake's account
 of a visionary experience, *Poems from Letters*, iv, ll 59-68, Clar. Press,
 p 368. Cp J, p 77 *passim*.

59-61 In every passage but this, 'vegetation' refers to corporeal as
 opposed to spiritual existence. The full exercise of man's higher or
 imaginative energies is contingent upon the complete annihilation of the
 error symbolized by mundane or corporeal vegetative life.

66-Page 26. 12 In this passage (cp M 26. 31-36) Blake rejoices in
 natural beauty, and finds therein, symbolically interpreted, messages
 leading toward truth. Contrast the vehement rejection of the 'imitation
 of Nature's Images drawn from Remembrance', M. 43. 24.

[26] These are the Sons of Los & these the Labourers of the Vintage.

Thou seest the gorgeous clothèd Flies that dance & sport in summer

Upon the sunny brooks & meadows : every one the dance
Knows in its intricate mazes of delight, artful to weave ;
Each one to sound his instruments of music in the dance, 5
To touch each other & recede, to cross & change & return.
These are the Children of Los. Thou seest the Trees on mountains .

The wind blows heavy , loud they thunder thro' the darksome sky,

Uttering prophecies & speaking instructive words to the sons

Of men These are the Sons of Los, These the Visions of Eternity. 10

But we see only as it were the hem of their garments
When with our vegetable eyes we view these wondrous Visions.

There are Two Gates thro' which all Souls descend, One Southward

From Dover Cliff to Lizard Point, the other toward the North,

Caithness & rocky Durness, Pentland & John Groat's House

The Souls descending to the Body wail on the right hand 16
Of Los, & those deliver'd from the Body on the left hand.

For Los against the east his force continually bends
Along the Valleys of Middlesex from Hounslow to Blackheath,
Lest those Three Heavens of Beulah should the Creation
destroy, 20

And lest they should descend before the north & south Gates.

Groaning with pity, he among the wailing Souls laments

And these the Labours of the Sons of Los in Allamanda,
And in the City of Golgonooza & in Luban & around

13-17 These Gates would seem to be the Gates of Birth and Death (J. 27 stanza 16) between which lie the Furnaces of Los, the world of time and space, cp. J. 5. 31

They [the Spectres] revolve into the Furnaces Southward & are driven forth Northward

The word 'descend' (l. 13) is used loosely this is clear from ll. 16-17

18-19 From Hounslow to Blackheath—that is from west to east 'along the Valleys of Middlesex'—represents the direction of the prophetic spirit in its labours against error see Index, *Cardinal Points*.

20 See Index, *Beulah*, II, 11.

24 Cp F Z. vii 429 note

The Lake of Udan-Adan in the Forests of Entuthon Beny-
thon, 25

Where Souls incessant wail, being piteous Passions & Desires,
With neither lineament nor form, but like to wat'ry clouds;
The Passions & Desires descend upon the hungry winds;
For such alone Sleepers remain, meer passion & appetite.
The Sons of Los clothe them & feed & provide houses & fields.

And every Generated Body in its inward form 31
Is a garden of delight & a building of magnificence
Built by the Sons of Los in Bowlahoola & Allamanda,
And the herbs & flowers & furniture & beds & chambers
Continually woven in the Looms of Enitharmon's Daughters,
In bright Cathedron's golden Dome with care & love & tears.
For the various Classes of Men are all mark'd out determinate
In Bowlahoola & as the Spectres choose their affinities, 38
So they are born on Earth and every Class is determinate,
But not by Natural, but by Spiritual power alone, Because
The Natural power continually seeks & tends to Destruction
Ending in Death, which would of itself be Eternal Death.
And all are Class'd by Spiritual & not by Natural power. 43

And every Natural Effect has a Spiritual Cause, and Not
A Natural: for a Natural Cause only seems; it is a Delusion
Of Ulro, & a ratio of the perishing Vegetable Memory 46

[27] Some Sons of Los surround the Passions with porches of iron
& silver,

Creating form & beauty around the dark regions of sorrow,
Giving to airy nothing a name and a habitation
Delightful, with bounds to the Infinite putting off the In-
definite

Into most holy forms of Thought (such is the power of
inspiration) 5

31 The 'Generated Body' is not merely the 'worm of seventy inches',
but implies also capacity for vision

31-36 Cp M H H, p 7

How do you know but ev'ry Bird that cuts the airy way
Is an immense world of delight, clos'd by your senses five?

Cp also M 25 66-26 12 note and F Z ii 337-341 note

46 A 'ratio of the perishing Vegetable Memory' is Blake's name for
a deduction from sense-experience, as the antithesis of inspiration or vision
He calls it elsewhere a 'fortuitous concourse of memories' (J 33 8)
Cp also M 43 23-24.

Page 27. The activities assigned to the several sons of Los cannot be
distinguished from their general function (see Index, Los, Note II a), but
here there appears the underlying idea that their activities are related to
the transitory admission of the spiritual worth of natural beauty rightly
interpreted

They labour incessant, with many tears & afflictions
Creating the beautiful House for the piteous sufferer.

Others Cabinets richly fabricate of gold & ivory
For Doubts & fears : unform'd & wretched & melancholy,
The little weeping Spectre stands on the threshold of Death
Eternal ; and sometimes two Spectres, like lamps quivering.
And often malignant they combat (heart-breaking, sorrowful
& piteous). 12

Antamon takes them into his beautiful flexible hands
As the Sower takes the seed or as the Artist his clay
Or fine wax to mould artful a model for golden ornaments.
The soft hands of Antamon draw the indelible line, 16
Form immortal, with golden pen, such as the Spectre, ad-
mirring,
Puts on the sweet form : then smiles Antamon bright thro'
his windows ,
The Daughters of beauty look up from their Loom & prepare
The integument soft for its clothing with joy & delight. 20

But Theotormon & Sotha stand in the Gate of Luban anxious :
Their numbers are seven million & seven thousand & seven
hundred.

They contend with the weak Spectres ; they fabricate soothing
forms

The Spectre refuses : he seeks cruelty . they create the
crested Cock 24

Terrified, the Spectre screams & rushes in fear into their Net
Of kindness & compassion, & is born a weeping terror :
Or they create the Lion & Tyger in compassionate thunderings.

13 For Antamon cp *Europe*, l 43 *note*, and *Africa*, 11 *note* Here he is no longer the medium through whom Urizen imposes his Laws and Religions upon man, but an agent of spiritual regeneration. The same is true of the other sons, Theotormon and Sotha (*infra*, l 21)

16 Cp F Z vii. 462-470 The 'indelible line' is the form created for the 'unformed Passions and Desires' of the Spectres, as in ll 3-5 above Cp D C xv 'The great and golden rule of art as well as of life is this, That the more distinct, sharp, and wirey the bounding line, the more perfect the work of art, . . . Leave out this line, and you leave out life itself all is chaos again, and the line of the almighty must be drawn out upon it before man or beast can exist.' This passage contains the best statement of Blake's doctrine of the necessity of definiteness of vision, in conduct and in art This definiteness is constantly connoted of the higher life of the spirit, while its contrary is associated with the false rules in metaphysic, ethic and aesthetic in mundane life. cp. J 66 46-54 : 64. 5 80 51 21 Cp F. Z vii 429 *note*.

22 The number is apparently that of the sons of Theotormon and Sotha . neither to these nor to the sons of Ozoth (l 30) can any distinctive meaning be attached

Howling the Spectres flee : they take refuge in Human lineaments.

The Sons of Ozoth within the Optic Nerve stand fiery glowing ;

And the number of his Sons is eight millions & eight. 30

They give delights to the man unknown : artificial riches

They give to scorn, & their possessors to trouble & sorrow & care,

Shutting the sun & moon & stars & trees & clouds & waters
And hills out from the Optic Nerve, & hardening it into a bone
Opake, and like the black pebble on the enraged beach ; 35

While the poor indigent is like the diamond which, tho' cloth'd
In rugged covering in the mine, is open all within,

And in his hallow'd center holds the heavens of bright eternity
Ozoth here builds walls of rocks against the surging sea,

And timbers cramp't with iron cramps bar in the joys of life
From fell destruction in the Spectrous cunning or rage. He

Creates 41

The speckled Newt, the Spider & Beetle, the Rat & Mouse,
The Badger & Fox : they worship before his feet in trembling fear

But others of the Sons of Los build Moments & Minutes & Hours,

And Days & Months & Years, & Ages & Periods, wondrous buildings ! 45

And every Moment has a Couch of gold for soft repose,

(A Moment equals a pulsation of the artery)

And between every two Moments stands a Daughter of Beulah

To feed the Sleepers on their Couches with maternal care

And every Minute has an azure Tent with silken Veils , 50

And every Hour has a bright golden Gate carvèd with skill ;

And every Day & Night has Walls of brass & Gates of adamant,

Shining like precious stones & ornamented with appropriate signs ;

And every Month a silver pavèd Terrace builded high ,

And every Year invulnerable Barriers with high Towers ,

31 Cp Ross MS cxxx, ll 7-14 (Clar Press, p 238)

32-35 The power of vision, symbolized by the Optic Nerve, becomes atrophied in those who give themselves to the 'artificial riches' of this world Cp *Laocoön*, 32-35

44-p 28 3 With this vision of Time mystically conceived as the 'mercy of Eternity' (M. 23 72) cp J 48 27 foil and the symbol Erin in Index, *Daughters of Beulah*, Note I

48-49 Cp. J 56 8-10.

And every Age is Moated deep, with Bridges of silver & gold ;
 And every Seven Ages is Incircled with a Flaming Fire. 57
 Now Seven Ages is amounting to Two Hundred Years.
 Each has its Guard, each Moment, Minute, Hour, Day, Month
 & Year :

All are the work of Fairy hands of the Four Elements : 60
 The Guard are Angels of Providence on duty evermore.
 Every Time less than a pulsation of the artery
 Is equal in its period & value to Six Thousand Years. .
 [28] For in this Period the Poet's Work is Done, and all the Great
 Events of Time start forth & are conciev'd in such a Period,
 Within a Moment, a Pulsation of the Artery.

The Sky is an immortal Tent built by the Sons of Los ;
 And every Space that a Man views around his dwelling-place,
 Standing on his own roof, or in his garden on a mount
 Of twenty-five cubits in height, such space is his Universe.
 And on its verge the Sun rises & sets, the Clouds bow
 To meet the flat Earth & the Sea in such an order'd Space ;
 The Starry heavens reach no further, but here bend and set 11
 On all sides, & the two Poles turn on their valves of gold
 And if he move his dwelling-place, his heavens also move
 Where'er he goes & all his neighbourhood bewail his loss.
 Such are the Spaces call'd Earth & such its dimension.
 As to that false appearance which appears to the reasoner,
 As of a Globe rolling thro' Voidness, it is a delusion of Ulro.
 The Microscope knows not of this nor the Telescope they 17
 alter
 The ratio of the Spectator's Organs but leave Objects un-
 touch'd

For every Space larger than a red Globule of Man's blood
 Is visionary, and is created by the Hammer of Los , 20
 And every Space smaller than a Globule of Man's blood opens
 Into Eternity, of which this vegetable Earth is but a shadow.
 The red Globule is the unwearied Sun by Los created
 To measure Time and Space to mortal Men every morning.
 Bowlahoola & Allamanda are plac'd on each side 25
 Of that Pulsation & that Globule ; terrible their power.

Page 28 5-17 Blake's argument is aimed against all astronomical theories, denying the possibility of truth in any. The 'space a man views' is visionary in its nature, its presentation in sense being a perversion of that nature. To assume an objective truth corresponding with the sense-imposed images in the mind, and to erect thereon an elaborate superstructure, to which also is attributed objective truth, is simply to magnify the initial error (cp J. 83. 40-42 and see M 14 32 note).

17 this] i.e. the falsity of appearances.

(Temperance, Prudence, Justice, Fortitude, the four pillars of
tyranny),
That Satan's Watch-Fiends touch them not before they
Vegetate. 50

But Enitharmon and her Daughters take the pleasant charge
To give them to their lovely heavens till the Great Judgment
Day :

Such is their lovely charge. But Rahab & Tirzah pervert
Their mild influences : therefore the Seven Eyes of God walk
round

The Three Heavens of Ulro where Tirzah & her Sisters 55
Weave the black Woof of Death upon Entuthon Benythou,
In the Vale of Surrey, where Horeb terminates in Rcphaim.
The stamping feet of Zelophehad's Daughters are cover'd with
Human gore

Upon the treddles of the Loom, they sing to the wingèd shuttle.
The River rises above his banks to wash the Woof ; 60
He takes it in his arms, he passes it in strength thro' his
current.

The veil of human miseries is woven over the Ocean
From the Atlantic to the Great South Sea, the Erythrean.

Such is the World of Los, the labour of six thousand years
Thus Nature is a Vision of the Science of the Elohim. 65

End of the First Book

56 See Index, *I ala*, Note 1. C

58 Cp F Z viii 301 note

63 The Great South Sea, the Erythrean, merely repeats the substance
of the symbol Atlantic Ocean (see Index, *Atlantic*)

64 See Index, *Mundane Shell*

65 Cp M 25 66-26 12 note

MILTON

Book the Second

THERE is a place where Contrarieties are equally True.
 This place is callèd Beulah It is a pleasant lovely Shadow
 Where no dispute can come, Because of those who Sleep.
 Into this place the Sons & Daughters of Ololon descended
 With solemn mourning into Beulah's moony shades & hills,
 Weeping for Milton Mute wonder held the Daughters of
 Beulah 6
 Enraptur'd with affection sweet and mild benevolence.

Beulah is evermore Created around Eternity, appearing
 To the Inhabitants of Eden around them on all sides.
 But Beulah to its Inhabitants appears within each district 10
 As the belovèd infant in his mother's bosom, round incircled
 With arms of love & pity & sweet compassion But to
 The Sons of Eden the moony habitations of Beulah
 Are from Great Eternity a mild & pleasant Rest

And it is thus Created Lo, the Eternal Great Humanity, 15
 To whom be Glory & Dominion Evermore, Amen,
 Walks among all his awful Family, seen in every face.
 As the breath of the Almighty, such are the words of man
 to man

In the great Wars of Eternity, in fury of Poetic Inspiration,
 To build the Universe stupendous, Mental forms Creating. 20

Page 30 The following lines are written in reverse at the top of the page,
 about the title 'Milton', they are engraved in reverse and have no place
 in the text

How wide the Gulf & Unpassable between Simplicity & Insipidity.
 Contraries are Positives /A Negation is not a Contrary.

1-p 31 11 See Index, *Beulah*

4 This takes up the Ololon myth at the point at which it was left on p 19
 15-20 Beulah appears here to be the reflection of Divine power, of the
 Divine Family in its aspect as the Ultimate Unity, in so far as it may be
 expressed in living forms, i e by visionary art It is thus the impulse to
 imaginative creation (see Index, *Daughters of Beulah*), and not merely
 repose from error

But the Emanations trembled exceedingly, nor could they
 Live, because the life of Man was too exceeding unbounded :
 His joy became terrible to them ; they trembled & wept,
 Crying with one voice : ' Give us a habitation & a place
 In which we may be hidden under the shadow of wings : 25
 For if we who are but for a time & who pass away in winter,
 Behold these wonders of Eternity, we shall consume.
 But you, O our Fathers & Brothers, remain in Eternity ;
 But grant us a Temporal Habitation ; do you speak
 To us , we will obey your words as you obey Jesus 30
 The Eternal, who is blessed for ever & ever. Amen.'

So spoke the lovely Emanations, & there appear'd a pleasant
 Mild Shadow above, beneath, & on all sides round.
 [31] Into this pleasant Shadow all the weak & weary,
 Like Women & Children, were taken away as on wings
 Of dovelike softness & shadowy habitations prepared for
 them.

But every Man return'd & went, still going forward thro'
 The Bosom of the Father in Eternity on Eternity ; 5
 Neither did any lack or fall into Error without
 A Shadow to repose in all the Days of happy Eternity.

Into this pleasant Shadow, Beulah, all Ololon descended.
 And when the Daughters of Beulah heard the lamentation,
 All Beulah wept, for they saw the Lord coming in the Clouds
 And the Shadows of Beulah terminate in rocky Albion. 11

And all Nations wept in affliction, Family by Family :
 Germany wept towards France & Italy ; England wept &
 trembled

Towards America , India rose up from his golden bed,
 As one awaken'd in the night ; they saw the Lord coming
 In the Clouds of Ololon with Power & Great Glory. 16

And all the Living Creatures of the Four Elements wail'd
 With bitter wailing ; these in the aggregate are namèd Satan

21-31 Cp Cat 1810 'Beneath these ["the spirits of the just made perfect"], a Cloud of Women & Children are taken up, fleeing from the rolling Cloud which separates the Wicked from the Seats of Bliss. These represent those who, tho' willing, were too weak to Reject Errors without the Assistance & Countenance of those Already in the Truth for a Man Can only Reject Error by the Advice of a Friend, or by the Immediate Inspiration of God.'

Page 31 10 The Clouds are the Clouds of Ololon cp. M. 19. 60 note.

17-26 In J 36 31-37, 'the Living Creatures of the Four Elements' are identified with the fallen Zoas see Index, *Zoas* They all labour in Los's Halls (M 23. 74-75). The character here ascribed to them, of knowing

And Rahab ; they know not of Regeneration, but only of
Generation. 19

The Fairies, Nymphs, Gnomes & Genii of the Four Elements,
Unforgiving & unalterable, these cannot be Regenerated,
But must be Created, for they know only of Generation.
These are the Gods of the Kingdoms of the Earth, in con-
trarious

And cruel opposition, Element against Element opposed in War,
Not Mental, as the Wars of Eternity, but a Corporeal Strife,
In Los's Halls continual labouring in the Furnaces of Golgo-
nooza. 26

Ore howls on the Atlantic : Enitharmon trembles. All Beulah
weeps.

Thou hearest the Nightingale begin the Song of Spring.
The Lark, sitting upon his earthy bed, just as the morn
Appears, listens silent ; then, springing from the waving
Corn-field, loud 30

He leads the Choir of Day, trill ! trill ! trill ! trill !
Mounting upon the wings of light into the Great Expanse,
Re-ecchoing against the lovely blue & shining heavenly Shell.
His little throat labours with inspiration , every feather
On throat & breast & wings vibrates with the effluence Divine.
All Nature listens silent to him, & the awful Sun 36
Stands still upon the Mountain, looking on this little Bird
With eyes of soft humility & wonder, love & awe.

Then loud from their green covert all the Birds begin their
Song

The Thrush, the Linnet & the Goldfinch, Robin & the Wren
Awake the Sun from his sweet reverie upon the Mountain
The Nightingale again assays his song, & thro' the day 42
And thro' the night warbles luxuriant, every Bird of Song
Attending his loud harmony with admiration & love
This is a Vision of the lamentation of Beulah over Ololon.

Thou percievest the Flowers put forth their precious Odours ;
And none can tell how from so small a center comes such
sweet,

Forgetting that within that Center Eternity expands
Its ever during doors that Og & Anak fiercely guard.
First, eer the morning breaks, joy opens in the flowery bosoms,

only of Generation, and not of Regeneration, may be taken as emphasizing
the doctrine that of itself mundane life is evil, a state of death, the powers
associated with it err through defect of vision, as in M 10 36-39

25 Cp M, Preface, note 2

28-63 Cp M 25. 66-26. 12 and note.

Joy even to tears, which the Sun rising dries : first the Wild
Thyme 51

And Meadow-sweet, downy & soft, waving among the reeds,
Light springing on the air, lead the sweet Dance ; they wake
The Honeysuckle sleeping on the Oak ; the flaunting beauty
Revels along upon the wind ; the White-thorn, lovely May,
Opens her many lovely eyes. Listening, the Rose still sleeps,
None dare to wake her : soon she bursts her crimson curtain'd
bed 57

And comes forth in the majesty of beauty. Every Flower,
The Pink, the Jessamine, the Wall-flower, the Carnation,
The Jonquil, the mild Lilly, opes her heavens ; every Tree
And Flower & Herb soon fill the air with an innumerable
Dance, 61

Yet all in order sweet & lovely. Men are sick with Love.
Such is a Vision of the lamentation of Beulah over Ololon.

[32] And the Divine Voice was heard in the Songs of Beulah,
Saying .

' When I first Married you, I gave you all my whole Soul ;
I thought that you would love my loves & joy in my delights,
Seeking for pleasures in my pleasures, O Daughter of Babylon !
Then thou wast lovely, mild, & gentle ; now thou art terrible
In jealousy & unlovely in my sight, because thou hast cruelly
Cut off my loves in fury, till I have no love left for thee.
Thy love depends on him thou lovest, & on his dear loves
Depend thy pleasures, which thou hast cut off by jealousy.
Therefore I shew my Jealousy, & set before you Death. 10
Behold Milton, descended to Redeem the Female Shade
From Death Eternal ! such your lot, to be continually
Redeem'd

By death & misery of those you love & by Annihilation.
When the Sixfold Female perceives that Milton annihilates
Himself, that seeing all his loves by her cut off, he leaves 15

Page 32 1-23 Vala or the Shadowy Female is Nature, and in the opening lines of this passage is described as if emblematic of a state of mediate vision. The preceding pages (30-31) are not concerned with the objective reality of Nature, but emphasize its beauty, and the Divine purpose that it shall be as a repose for the spirit of man. The assumption of the permanent reality of the beautiful dream has been in itself the foundation on which is built the superstructure of the ' philosophy of five senses ' with its corollary, the cruelty of restrictive morality. Milton had been among the false teachers, his doctrine, the ' Sixfold emanation ' (ll 11 foll) cannot be corrected, it must be destroyed in order that truth may be revealed. This is the task of Milton incarnate in Blake

15-17 ' Error or Creation ' symbolized by the Female, and particularly by Vala, ' will be Burned up ' . the Moment Men cease to behold it'

Her also, intirely abstracting himself from Female loves,
 She shall relent in fear of death : She shall begin to give
 Her maidens to her husband, delighting in his delight.
 And then, & then alone begins the happy Female joy,
 As it is done in Beulah, & thou, O Virgin Babylon, Mother
 of Whoredoms,

Shalt bring Jerusalem in thine arms in the night watches ; and
 No longer turning her a wandering Harlot in the streets,
 Shalt give her into the arms of God, your Lord & Husband.'

Such are the Songs of Beulah in the Lamentations of Ololon.

- [34] And all the Songs of Beulah sounded comfortable notes
 To comfort Ololon's lamentation ; for they said
 ' Are you the Fiery Circle that late drove in fury & fire
 The Eight Immortal Starry-Ones down into Ulro dark,
 Rending the Heavens of Beulah with your thunders &
 lightnings ?
 And can you thus lament, & can you pity & forgive ?
 Is terror chang'd to pity, O wonder of Eternity ?'

And the Four States of Humanity in its Repose
 Were shew'd them First of Beulah, a most pleasant Sleep
 On Couches soft with mild music, tended by Flowers of
 Beulah,
 Sweet Female forms, wingèd or floating in the air spontaneous
 The Second State is Alla, & the third State Al-Ulro,
 But the Fourth State is dreadful, it is namèd Or-Ulro
 The First State is in the Head, the Second is in the Heart,
 The Thurd in the Loins & Seminal Vessels, & the Fourth
 In the Stomach & Intestines, terrible, deadly, unutterable
 And he whose Gates are open'd in those Regions of his Body
 Can from those Gates view all these wondrous Imaginations.

But Ololon sought the Or-Ulro & its fiery Gates
 And the Couches of the Martyrs ; & many Daughters of
 Beulah
 Accompany them down to the Ulro with soft melodious tears,
 A long journey & dark thro' Chaos in the track of Milton's
 course,

(Cat. 1810), that is, when Man, finding no satisfaction for his spiritual life in
 the objects of mundane experience, wills to 'abstract' himself from them
 as illusions, these illusions cease to exist. cp J. 67. 46. 68 42

Page 34 1 Cp. F Z vii a 294-295

And all the Songs of Beulah sounded comfortable notes,
 Not suffering doubt to rise up from the Clouds of the Shadowy Female
 3-5 Cp M. 18. 43-50. 8-16 See Index, Ulro, Note I
 17-18 Cp F. Z i. 250 note.

To where the Contraries of Beulah War beneath Negation's Banner.

Then, view'd from Milton's Track, they see the Ulro, a vas^{ng}
Polypus

Of living fibres down into the Sea of Time & Space growing,
A self-devouring, monstrous Human Death Twenty seven
fold. 26

Within it sit Five Females & the nameless Shadowy Mother,
Spinning it from their bowels with songs of amorous delight
And melting cadences that lure the Sleepers of Beulah down
The River Storge (which is Arnon) into the Dead Sea. 30
Around this Polypus Los continual builds the Mundane Shell.

Four Universes round the Universe of Los remain Chaotic,
Four intersecting Globes, & the Egg form'd World of Los
In midst, stretching from Zenith to Nadir in midst of Chaos.
One of these Ruin'd Universes is to the North, namèd
Urthona. 35

One in the South, this was the glorious World of Urizen :
One to the East, of Luvah ; One to the West, of Tharmas.
But when Luvah assumèd the World of Urizen in the South,
All fell towards the Center, sinking downward in dire Ruin.

Here in these Chaoses the Sons of Ololon took their abode
In Chasms of the Mundane Shell, which open on all sides
round. 41

Southwards & by the East, within the Breach of Milton's
descent,

To watch the time, pitying & gentle, to awaken Urizen,
They stood, in a dark land of death, of fiery corroding waters,
Where lie in evil death the Four Immortals pale and cold,
And the Eternal Man, even Albion, upon the Rock of Ages.

23 The 'Contraries' that are harmonized in Beulah (see Index, *Beulah*)
are in opposition in the mortal state of error. The exact nature of these
Contraries does not appear. The Negation is the Spectre, the denial of or
antithesis of Imagination.

24-31 See Index, *Mundane Shell*, Note I, B and Note II

27 This is the 'Sixfold Emanation' cp M 16 i note

30 The name 'Storge' is apparently derived from *στροφή*, its significance
is indicated in the line 'parental affection, storgous appetite'. cp. F. Z.
v. 113 note

32-37 A diagram on p 32 shows the four worlds as four circles sur-
rounded by flames and intersecting at the central point of the 'Egg-
form'd World of Los'. The track of Milton's descent is shown, running up
from the bottom right-hand corner through the point of intersection of the
circles Urizen and Luvah, the 'breach of Milton's descent' (M 34 42),
through 'Satan', the lower section of Los's world, and finishing in 'Adam',
its upper portion

45 See Index, *Zoas*

38-39 Cp. J. 59 15-17, and see Index, *Luvah*

46 Cp F Z ix 284 note

Seeing Milton's Shadow, some Daughters of Beulah trembling
 S^urn'd; but Ololon remain'd before the Gates of the Dead.
 H

And Ololon look'd down into the Heavens of Ulro in fear.
 They said: 'How are the Wars of Man, which in Great
 Eternity

Appear around in the External Spheres of Visionary Life,
 Here render'd Deadly within the Life & Interior Vision!
 How are the Beasts & Birds & Fishes & Plants & Minerals
 Here fix'd into a frozen bulk, subject to decay & death!
 Those Visions of Human Life & Shadows of Wisdom &
 Knowledge

[35] Are here frozen to unexpansive deadly destroying terrors;
 And War & Hunting, the Two Fountains of the River of Life,
 Are become Fountains of bitter Death & of corroding Hell,
 Till Brotherhood is chang'd into a Curse & a Flattery
 By Differences between Ideas, that Ideas themselves (which
 are

The Divine Members) may be slain in offerings for sin
 O dreadful Loom of Death! O piteous Female forms, com-
 pell'd

To weave the Woof of Death! On Camberwell Tirzah's
 Courts,
 Malah's on Blackheath; Rahab & Noah dwell on Windsor's
 heights,

Where once the Cherubs of Jerusalem spread to Lambeth's
 Vale

50-55 Cp J 92 13-27, where it is stated that the errors of mortal life remain after the Regeneration in the 'Outward Spheres of Visionary Space and Time/In the shadows of Possibility' that Man may thenceforward 'Foresee and Avoid' them and their consequences. Here Man has not yet freed himself from them, but transforms 'Accident' into 'Substance' (M 28 35-36), neglecting the real and eternal forms for 'an outside shadowy surface superadded to the real Surface' (J 83 47) through his reliance upon sense-perception. So the illusion of discrete physical entities displaces the true vision of the union of all forms in the One, the Divine Humanity, the One Man, Jesus.

Page 35 2-3 Cp J. 43, 31-32 and M, Preface, note 2
 5-6 This is the error of 'Abstract Philosophy' warring against Imagination'

rejecting Ideas as nothing & holding all Wisdom
 To consist in the agreements & disagreements of Ideas (J. 70. 7-8)

'To reason and compare' can be no part of the visionary's business, whose perception of all Ideas is immediate and complete

7-8 See Index, *Weaving*, I

8-13 The heights here named surround London on all sides, they represent the stations of the feminine powers of morality and materialism that encompass the visionary activity in mortal life, centred in 'Golgonooza, the Spiritual Fourfold London'

Milcah's Pillars shine from Harrow to Hampstead, where
 Hoglah
 On Highgate's heights magnificent Weaves over trembling
 Thames
 To Shooter's Hill and thence to Blackheath, the dark Woof.
 Loud,
 Loud roll the Weights & Spindles over the whole Earth, let
 down
 On all sides round to the Four Quarters of the World, east-
 ward on 15
 Europe to Euphrates & Hindu, to Nile & back in Clouds
 Of Death across the Atlantic to America North & South '

So spoke Ololon in reminiscence, astonish'd ; but they
 Could not behold Golgonooza without passing the Polypus,
 A wondrous journey not passable by Immortal feet ; & none
 But the Divine Saviour can pass it without annihilation. 21
 For Golgonooza cannot be seen till, having pass'd the Polypus,
 It is viewed on all sides round by a Four-fold Vision,
 Or till you become Mortal & Vegetable in Sexuality .
 Then you behold its mighty Spires & Domes of ivory & gold.

And Ololon examinèd all the Couches of the Dead, 26
 Even of Los & Enitharmon & all the Sons of Albion,
 And his Four Zoas terrified & on the verge of Death
 In midst of these was Milton's Couch, & when they saw Eight
 Immortal Starry-Ones guarding the Couch in flaming fires,
 They thunderous utter'd all a universal groan, falling down
 Prostrate before the Starry Eight, asking with tears forgive-
 ness,
 Confessing their crime with humiliation and sorrow.

O how the Starry Eight rejoic'd to see Ololon descended,
 And now that a wide road was open to Eternity 35

15-17 These places, being in the East, share the sinister significance of that quarter.

18-21 This differentiation of the Saviour and Ololon seems quite outside Blake's usual concept of the Eternals as united into One Man in Jesus see Index, *Jesus*. The whole significance of this ascription of inferior spiritual powers to Ololon, with its outcome in the female form assumed later (M 36. 13-20), is obscure

22-25 See Index, *Los*, Note III (a)

27 Los is classed with the Dead, perhaps as having fallen from his Eternal Station, i.e. having become a power in mortal life cp. M. 20.15-16

35 The 'wide road' 'open to Eternity' made by 'Milton the Awakener' appears to be deliberately antithetical to the 'broad and beaten way / Over the dark Abyss' made by Sin and Death in the track of Satan from Hell to this world, according to what Blake thought the perverted account in *Paradise Lost*

By Ololon's descent thro' Beulah to Los & Enitharmon !

For mighty were the multitudes of Ololon, vast the extent
Of their great sway, reaching from Ulro to Eternity,
Surrounding the Mundane Shell outside in its Caverns
And through Beulah · and all silent forbore to contend 40
With Ololon, for they saw the Lord in the Clouds of Ololon.

There is a Moment in each Day that Satan cannot find,
Nor can his Watch Fiends find it ; but the Industrious find
This Moment, & it multiply & when it once is found,
It renovates every Moment of the Day, if rightly placed. 45
In this Moment Ololon descended to Los & Enitharmon,
Unseen beyond the Mundane Shell, Southward in Milton's
track.

Just in this Moment, when the morning odours rise abroad
And first from the Wild Thyme, stands a Fountain in a rock
Of crystal, flowing into two Streams · one flows thro' Golgo-
nooza, 50

And thro' Beulah to Eden beneath Los's western Wall ;
The other flows thro' the Aerial Void & all the Churches,
Meeting again in Golgonooza beyond Satan's Seat.

The Wild Thyme is Los's Messenger to Eden, a mighty
Demon ;

Terrible, deadly & poisonous his presence in Ulro dark 55
Therefore he appears only a small Root creeping in grass,
Covering over the Rock of Odours his bright purple mantle
Beside the Fount above the Lark's Nest in Golgonooza.

41 Cp M 19 60 *note*

42-45 Cp. J 41 15-22 From the tenor of these lines it would appear that Blake refers to the moment of complete communion with Eternity Cp F Z. 1 133-137, where, in creating a 'space' for the regeneration of the youthful Los and Enitharmon, Eno, a Daughter of Beulah, provided at certain intervals 'windows into Eden', that is, gave 'visions of sweet heaven'.

50-53 The courses of these two streams would appear to symbolize the two paths to regeneration one, taken by the visionary, leads into Eden through Beulah, the highest spiritual state possible to mortal man ; the other, trodden by those who ignore vision, leads through the different states of error, the Void with its Churches, finally coming beneath Los's regenerative power in Golgonooza The same concept is expressed in obscurer symbols in J 83 54-58

The land [Albion] is mark'd for desolation, & unless we plant
The seeds of Cities & of Villages in the Human bosom,
Albion must be a rock of blood mark ye the points
Where Cities shall remain & where Villages for the rest,
It must lie in confusion till Albion's time of awaking

57 The Rock of Odours is not mentioned elsewhere cp. the description of the 'Stone of Night', *Europe*, ll 96-107 and *note ad loc.*

Luvah slept here in death, & here is Luvah's empty Tomb.
Ololon sat beside this Fountain on the Rock of Odours. 60

Just at the place to where the Lark mounts is a Crystal Gate :
It is the entrance of the First Heaven, namèd Luther ; for
The Lark is Los's Messenger thro' the Twenty-seven Churches,
That the Seven Eyes of God, who walk even to Satan's Seat
Thro' all the Twenty-seven Heavens, may not slumber nor
sleep 65

But the Lark's Nest is at the Gate of Los, at the eastern
Gate of wide Golgonooza ; & the Lark is Los's Messenger.

- [36] When on the highest lift of his light pinions he arrives
At that bright Gate, another Lark meets him, & back to back
They touch their pinions tip [to] tip, and each descend
To their respective Earths, & there all night consult with
Angels

Of Providence & with the Eyes of God all night in slumber
Inspired ; & at the dawn of day send out another Lark 6
Into another Heaven to carry news upon his wings.
Thus are the Messengers dispatch'd till they reach the Earth
again

In the East Gate of Golgonooza & the Twenty-eighth bright
Lark met the Female Ololon descending into my Garden. 10
Thus it appears to Mortal eyes & those of the Ulro Heavens :
But not thus to Immortals ; the Lark is a mighty Angel.

For Ololon step'd into the Polypus within the Mundane Shell.
They could not step into Vegetable Worlds without becoming
The enemies of Humanity, except in a Female Form. 15
And as One Female Ololon and all its mighty Hosts
Appar'd, a Virgin of twelve years : nor time nor space was

62-65 For the 'heavens' and 'churches' see Index, *Mundane Shell*.

63-67 The Catalogue of the Grolier Club Exhibition reprints Blake's notes to a number of water-colour drawings for *L'Allegro* and *Il Penseroso*. To the second of the series, illustrating the passage commencing 'To hear the lark begin his flight', Blake notes 'The Lark is an Angel on the Wing. Dull Night starts from her Watch Tower in a Cloud The Dawn with her Dappled Horses arises above the Earth. The Earth beneath awakes at the Lark's voice'

Page 36 10 This incident, like much else in the last pages of Milton, may be a direct transcript from Blake's visionary experiences at Felpham. The design on the page shows Blake walking in the garden before his cottage and Ololon descending to him. Birds soar above the roof.

15 Cp M., extra p 17 34-35, where Orc, addressing the Shadowy Female, says: 'When wilt thou put on the Female Form as in times of old,

With a Garment of Pity & Compassion like the Garment of God.

16-20 See Milton, Introduction

To the perception of the Virgin Ololon ; but as the
Flash of lightning, but more quick, the Virgin in my Garden
Before my Cottage stood : for the Satanic Space is delusion.

For when Los join'd with me he took me in his fi[re]y whirl-
wind. 21

My Vegetated portion was hurried from Lambeth's shades.
He set me down in Felpham's Vale & prepar'd a beautiful
Cottage for me, that in three years I might write all these
Visions

To display Nature's cruel holiness, the deceits of Natural
Religion. 25

Walking in my Cottage Garden, sudden I beheld
The Virgin Ololon, & address'd her as a Daughter of Beulah :

' Virgin of Providence, fear not to enter into my Cottage.
What is thy message to thy friend ? what am I now to do ?
Is it again to plunge into deeper affliction ? behold me 30
Ready to obey . but pity thou my Shadow of Delight
Enter my Cottage . comfort her, for she is sick with fatigue.'

[37] The Virgin answer'd ' Knowest thou of Milton, who de-
scended,
Driven from Eternity ? Him I seek . terrified at my Act
In Great Eternity, which thou knowest, I come him to
seek.'

So Ololon utter'd in words distinct the anxious thought.
Mild was the voice, but more distinct than any earthly 5
That Milton's Shadow heard ; & condensing all his Fibres
Into a strength impregnable of majesty & beauty infinite,
I saw he was the Covering Cherub, & within him Satan
• And Rahab, in an outside which is fallacious, within
Beyond the outline of Identity, in the Selfhood deadly. 10

20 The 'Satanic Space' is the phenomenal universe 'Nature is the
work of the Devil' (Crabb Robinson, S, p 265)

31-32 The 'Shadow of Delight' is apparently Mrs Blake, who during
her stay at Felpham suffered almost constantly from ague and rheumatism,
caused chiefly by the unhealthiness of the place Cp. Letter to Butts,
10th January 1802 (R p 96)

Page 37 1-2 Cp M 19 15-19 31-34

5-10 The construction of these lines is irregular, but the general purpose
is evident enough The passage and its continuation up to p 40, l 2,
describe the full vision of the Miltonic error which came to Blake at the
same time as the vision of Ololon The 'outline of Identity', a phrase
repeated J. 18 3, is 'the Outline, the Circumference and Form', the
'lineaments of Man', 'the real and eternal Self'. What lies beyond is the
body of error, the Selfhood or Spectre that must be annihilated.

And he appear'd the Wicker Man of Scandinavia, in whom
Jerusalem's children consume in flames among the Stars.

Descending down into my Garden, a Human Wonder of God,
Reaching from heaven to earth, a Cloud & Human Form,
I beheld Milton with astonishment, & in him beheld ¹⁵
The Monstrous Churches of Beulah, the Gods of Ulro dark,
Twelve monstrous dishumaniz'd terrors, Synagogues of Satan,
A Double Twelve & Thrice Nine : such their divisions.

And these their Names & their Places within the Mundane
Shell.

In Tyre & Sidon I saw Baal & Ashtaroth. In Moab, Chemosh :
In Ammon, Molech ; loud his Furnaces rage among the
Wheels ²¹

Of Og, & pealing loud the cries of the Victims of Fire ;
And pale his Priestesses infolded in Veils of Pestilence border'd
With War, Woven in Looms of Tyre & Sidon by beautiful
Ashtaroth .

In Palestine, Dagon, Sca Monster, worship'd o'er the Sea :
Thammuz in Lebanon & Rimmon in Damascus curtain'd . ²⁶
Osiris, Isis, Orus, in Egypt ; dark their Tabernacles on Nile
Floating with solemn songs, & on the Lakes of Egypt nightly
With pomp, even till morning break & Osiris appear in the
sky :

But Belial of Sodom & Gomorrha, obscure Demon of Bribes
And secret Assassinations, not worship'd nor ador'd but ³¹
With the finger on the lips & the back turn'd to the light :
And Saturn, Jove, & Rhea of the Isles of the Sea remote :
These Twelve Gods are the Twelve Spectre Sons of the Druid
Albion.

And these the Names of the Twenty-seven Heavens & their
Churches . ³⁵

Adam, Seth, Enos, Cainan, Mahalaleel, Jared, Enoch,

¹¹⁻¹² The relation of this symbol to the 'Sacrifice', the repressive operation of Morality, is obvious: cp M. 4 16 note and see Index, *Lulah*, I ¹¹¹

¹⁷ The significance of the 'Double Twelve' is obscure unless Blake means that each of the twelve gods is implicitly 'Sexual Twofold' (J 97 11) Blake's list gives fourteen names inexplicably The 'Thrice Nine' may refer to the Twenty-seven Heavens of the Mundane Shell

¹⁹⁻³⁴ These deities are taken from *Paradise Lost*, 1. 381-521 They are 'the Gods of the Heathen', whose religion teaches punishment for sin. Cp D C ¹¹¹, p. 21, quoted F. Z. ix. 36 note

²³⁻²⁴ Cp M extra p 17. 6-25

³⁵⁻⁴³ This passage is repeated J 75 10-20 - see Index, *Mundane Shell*, Note II.

Methuselah, Lamech ; these are Giants mighty, Hermaphroditic :

Noah, Shem, Arphaxad, Cainan the second, Salah, Heber, Peleg, Reu, Serug, Nahor, Terah ; these are the Female-Males, A Male within a Female hid as in an Ark & Curtains : 40
Abraham, Moses, Solomon, Paul, Constantine, Charlemaigne, Luther ; these seven are the Male-Females, the Dragon Forms, Religion hid in War, a Dragon red & hidden Harlot.

All these are seen in Milton's Shadow, who is the Covering Cherub, 44

The Spectre of Albion in which the Spectre of Luvah inhabits, In the Newtonian Voids between the Substances of Creation.

For the Chaotic Voids outside of the Stars are measured by The Stars, which are the boundaries of Kingdoms, Provinces, And Empires of Chaos invisible to the Vegetable Man.

The Kingdom of Og is in Orion : Sihon is in Ophiucus. 50
Og has Twenty-seven Districts ; Sihon's Districts Twenty-one, From Star to Star. Mountains & Valleys, terrible dimension Stretch'd out, compose the Mundane Shell, a mighty Incrustation 53

Of Forty-eight deformed Human Wonders of the Almighty, With Caverns whose remotest bottoms meet again beyond The Mundane Shell in Golgonooza. But the Fires of Los rage In the remotest bottoms of the Caves, that none can pass Into Eternity that way, but all descend to Los, To Bowlahoola & Allamanda & to Entuthon Benython. 59

The Heavens are the Cherub the Twelve Gods are Satan ,

44-45 The Covering Cherub is the total of errors in thought (the Spectre of Albion) and errors in feeling (the Spectre of Luvah) cp J 58 13-20

46 The antithesis between the ' Newtonian Voids ' and the ' Substances of Creation ' seems to be parallel to the two forms of perception in mundane life, that of the natural organs of sense, and that of vision ' The tree which moves some to tears of joy is in the eyes of others only a green thing which stands in the way. Some see Nature all ridicule and deformity and some scarce see Nature at all But to the eyes of the man of imagination, Nature is Imagination itself ' (Letter to Dr Trusler, 23 August 1799, R. p 62) Cp J 91 36

Los reads the Stars of Albion , the Spectre reads the Voids Between the Stars

47 In the last quotation of the preceding note, the Stars represent the spiritual light permitted to mortal man, but in the present passage they have the contrary significance, being associated with the spectrous symbols, Og, Sihon and the Mundane Shell

54 These are identified with the forty-eight cities of the Levites (M 39 1, and cp Num. xxxv 1-8 and Joshua, xxi 41), here apparently regarded as centres of Natural Religion.

60 See Index, *Mundane Shell*, Note I.

- [39] And the Forty-eight Starry Regions are Cities of the Levites,
 The Heads of the Great Polypus, Four-fold twelve enormity,
 In mighty & mysterious comingling, enemy with enemy,
 Woven by Urizen into Sexes from his mantle of years. 4
 And Milton, collecting all his fibres into impregnable strength,
 Descended down a Pavèd work of all kinds of precious stones
 Out from the eastern sky, descending down into my Cottage
 Garden, clothèd in black : severe & silent he descended. 8

The Spectre of Satan stood upon the roaring sea, & beheld
 Milton within his sleeping Humanity ; trembling & shudd'ring,
 He stood upon the waves, a Twenty-seven-fold mighty Demon,
 Gorgeous & beautiful. Loud roll his thunders against Milton.
 Loud Satan thunder'd, loud & dark upon mild Felpham shore :
 Not daring to touch one fibre, he howl'd round upon the Sea.

I also stood in Satan's bosom & beheld its desolations, 15
 A ruin'd Man, a ruin'd building of God not made with hands ;
 Its plains of burning sand, its mountains of marble terrible,
 Its pits & declivities flowing with molten ore & fountains
 Of pitch & nitre ; its ruin'd palaces & cities & mighty works ;
 Its furnaces of affliction in which his Angels & Emanations
 Labour with blacken'd visages among its stupendous ruins ;
 Arches & pyramids & porches, colonades & domes, 22
 In which dwells Mystery, Babylon : here is her secret place :
 From hence she comes forth on the Churches in delight .
 Here is her Cup fill'd with its poisons in these horrid vales,
 And here her scarlet Veil woven in pestilence & war 26
 Here is Jerusalem bound in chains in the Dens of Babylon.

In the Eastern porch of Satan's Universe Milton stood & said :

'Satan, my Spectre ! I know my power thee to annihilate,
 And be a greater in thy place, & be thy Tabernacle, 30
 A covering for thee to do thy will, till one greater comes,
 And smites me as I smote thee, & becomes my covering.
 Such are the Laws of thy false Heav'ns ; but Laws of Eternity

Page 38 Full-page illustration

Page 39 9 At this point, Milton's purpose of Self-annihilation manifests itself in a definite separation from the Spectre or Selfhood, called Satan. Hitherto, since Milton's voluntary entry into it (M 12 38), these two had been united in the Polypus or Covering Cherub (M 37, *passim*)

29-33 The interpretation of this passage is uncertain. Apparently it is intended to show that, unless they are inspired, all attempts to subvert any particular manifestation of error (Satan) can only result in the reappearance of the same fundamental fallacy in that which sought to overthrow it. Blake conceived something of this kind to have happened in the case of Deism. cp M 42 9-13 and G A 9-15

Are not such. Know thou, I come to Self Annihilation.
 Such are the Laws of Eternity, that each shall mutually 35
 Annihilate himself for others' good, as I for thee.
 Thy purpose & the purpose of thy Priests & of thy Churches
 Is to impress on men the fear of death, to teach
 Trembling & fear, terror, constriction, abject selfishness.
 Mine is to teach Men to despise death & to go on 40
 In fearless majesty, annihilating Self, laughing to scorn
 Thy Laws & terrors, shaking down thy Synagogues as webs.
 I come to discover before Heav'n & Hell the Self righteousness
 In all its Hypocritic turpitude, opening to every eye
 These wonders of Satan's holiness, shewing to the Earth 45
 The Idol Virtues of the Natural Heart ; & Satan's Seat
 Explore in all its Selfish Natural Virtue, & put off
 In Self annihilation all that is not of God alone,
 To put off Self & all I have, ever & ever. Amen.' 49

Satan heard, coming in a cloud with trumpets & flaming fire,
 Saying : ' I am God, the judge of all, the living & the dead'
 Fall therefore down & worship me , submit thy supreme
 Dictate to my eternal Will, & to my dictate bow.
 I hold the Balances of Right & Just, & mine the Sword
 Seven Angels bear my Name, & in those Seven I appear 55
 But I alone am God, & I alone in Heav'n & Earth,
 Of all that live, dare utter this , others tremble & bow,
 [40] Till All Things become One Great Satan, in Holiness
 Oppos'd to Merey, and the Divine Delusion, Jesus, be no more.'

Suddenly around Milton on my Path, the Starry Seven
 Burn'd terrible my Path became a solid fire, as bright
 As the clear Sun ; & Milton, silent, came down on my Path 5
 And there went forth from the Starry limbs of the Seven,
 Forms
 Human, with Trumpets innumerable sounding articulate
 As the Seven spake ; and they stood in a mighty Column of
 Fire,

34 See Index, *Self-annihilation*

40-49 These lines, perfectly applicable to Blake himself, emphasize anew his identification with the descended Milton

50 coming] Coming, *alternative rdg*

50-57 Satan is the ' God of this world ' ' worshipped as God by the Mighty ones of the Earth ' (J 33 18) For the Seven Angels see F Z 1 242 note

Page 40 3 Cp M 14 3-7

6-15 Cp Rev viii 2 and 6 This is the signal of the commencement of the Last Judgement, the final destruction of error Such forms as those described here appear in all Blake's pictures of the Judgement

Surrounding Felpham's Vale, reaching to the Mundane Shell,
Saying :

'Awake, Albion, awake! reclaim thy Reasoning Spectre!
Subdue 10

Him to the Divine Mercy! Cast him down into the Lake
Of Los that ever burneth with fire, ever & ever, Amen!
Let the Four Zoa's awake from Slumbers of Six Thousand
Years.'

Then loud the Furnaces of Los were heard & seen as Seven
Heavens, 14
Stretching from south to north over the mountains of Albion.

Satan heard: trembling round his Body, he incircled it.
He trembled with exceeding great trembling & astonishment,
Howling in his Spectre round his Body, hung'ring to devour,
But fearing for the pain; for if he touches a Vital,
His torment is unendurable: therefore he cannot devour, 20
But howls round it as a lion round his prey continually.
Loud Satan thunder'd, loud & dark upon mild Felpham's
Shore,

Coming in a Cloud with Trumpets & with Fiery Flame, 23
An awful Form eastward from midst of a bright Pavèd-work
Of precious stones, by Cherubim surrounded; so permitted
(Lest he should fall apart in his Eternal Death) to imitate
The Eternal Great Humanity Divine surrounded by
His Cherubim & Seraphim in ever happy Eternity.
Beneath sat Chaos, Sin on his right hand, Death on his left;
And Ancient Night spread over all the heav'n his Mantle of
Laws 30

He trembled with exceeding great trembling & astonishment.

Then Albion rose up in the Night of Beulah on his Couch
Of dread repose, seen by the visionary eye: his face is toward
The east, toward Jerusalem's Gates. Groaning he sat above
His rocks. London & Bath & Legions & Edinburgh 35
Are the four pillars of his Throne: his left foot, near London,
Covers the shades of Tyburn; his instep from Windsor
To Primrose Hill stretching to Highgate & Holloway.

10-12 Cp J 41, quoted M 22. 60 *note*.

14-15 See Index, *Furnaces*.

34 The association of the East with Jerusalem's Gates is inexplicable.

35 In J. 41 1 Legions is identified with Bath. Blake may have had a confused recollection of Caerleon the City of Legions, on the Usk in Glamorgan. Geoffrey of Monmouth names it, with London and York, as one of the three noblest cities in the land (Bk. iv, chap. xix).

London is between his knees, its basements fourfold :
 His right foot stretches to the sea on Dover cliffs, his heel 40
 On Canterbury's ruins : his right hand covers lofty Wales,
 His left Scotland : his bosom girt with gold involves
 York, Edinburgh, Durham, & Carlisle ; & on the front
 Bath, Oxford, Cambridge, Norwich : his right elbow 44
 Leans on the Rocks of Erin's Land, Ireland, ancient nation :
 His head bends over London : he sees his embodied Spectre
 Trembling before him with exceeding great trembling & fear.
 He views Jerusalem & Babylon : his tears flow down.
 He mov'd his right foot to Cornwall, his left to the Rocks of
 Bognor. 49
 He strove to rise to walk into the Deep, but strength failing
 Forbad, & down with dreadful groans he sunk upon his Couch
 In moony Beulah. Los, his strong Guard, walks round
 beneath the Moon.

Urizen faints in terror, striving among the Brooks of Arnon
 With Milton's Spirit as the Plowman or Artificer or Shep-
 herd,

While in the labours of his calling, sends his Thought abroad
 To labour in the ocean or in the starry heaven, So Milton 56
 Labour'd in Chasms of the Mundane Shell, tho' here before
 My Cottage midst the Starry Seven, where the Virgin Ololon
 Stood trembling in the Porch. Loud Satan thunder'd on the
 stormy Sea 59

Circling Albion's Cliffs in which the Four-fold World resides,
 Tho' seen in fallacy outside, a fallacy of Satan's Churches.

[42] Before Ololon Milton stood & perciev'd the Eternal Form
 Of that mild Vision : wondrous were their acts by me un-
 known

Except remotely ; and I heard Ololon say to Milton .

' I see thee strive upon the Brooks of Arnon ; there a dread
 And awful Man I see, o'ercover'd with the mantle of years.
 I behold Los & Urizen, I behold Orc & Tharmas, 6
 The Four Zoa's of Albion, and thy Spirit with them striving,
 In Self annihilation giving thy life to thy enemies.
 Are those who condemn Religion & seek to annihilate it

46 The 'embodied Spectre' is Satan

53-54 These lines revert to the subject of M. 16 36-17 14 and 18. 7-14.

55 calling) Calling, *alternative rdg.*

60-61 Cp J. 71. 17-19.

Page 42. 4-5 The 'dread and awful Man' would seem to be Urizen :

cp M 40 53-54 and F. Z. ix 187-190.

9-13 Cp F Z viii 599 note.

Become in their Fe[m]inine portions the causes & promoters
Of these Religions ? how is this thing, this Newtonian Phantasm,¹¹

This Voltaire & Rousseau, this Hume & Gibbon & Bolingbroke,

This Natural Religion, this impossible absurdity ?

Is Ololon the cause of this ? O where shall I hide my face ?

These tears fall for the little-ones, the Children of Jerusalem,
Lest they be annihilated in thy annihilation.'¹⁶

No sooner she had spoke but Rahab Babylon appear'd
Eastward upon the Pavèd work across Europe & Asia,
Glorious as the midday Sun, in Satan's bosom glowing,
A Female hidden in a Male, Religion hidden in War,²⁰
Nam'd Moral Virtue, cruel two-fold Monster, shining bright,
A Dragon red & hidden Harlot which John in Patmos saw.

And all beneath the Nations innumerable of Ulro
Appear'd the Seven Kingdoms of Canaan & Five Baalm
Of Philistea, into Twelve divided, call'd after the Names²⁵
Of Israel as they are in Eden, Mountain, River, & Plain,
City & sandy Desart intermingled beyond mortal ken.

But turning toward Ololon in terrible majesty, Milton
Replied . 'Obey thou the Words of the Inspired Man.
All that can be <can be> annihilated must be annihilated, ³⁰
That the Children of Jerusalem may be saved from slavery.
There is a Negation & there is a Contrary :
The Negation must be destroy'd to redeem the Contraries.
The Negation is the Spectre, the Reasoning Power in Man :
This is a false Body, an Incrustation over my Immortal³⁵
Spirit, a Selfhood which must be put off & annihilated away.
To cleanse the Face of my Spirit by Self-examination,

[43] To bathe in the waters of Life, to wash off the Not Human,

¹¹ Phantasm] so in the four known copies The Ellis and Yeats facsimile reads 'Phantasy'

¹⁵ See Index, *Minute Particulars*

²² Cp Rev. xvii.

³⁰ Cp. M extra p 32*. 36.

Whatever can be Created, can be Annihilated Forms [i. e. eternal realities] cannot

³² Cp. M. 34 ²³ note

³⁵ The nature of the 'false Body' is fully set forth on the following page (43)

Page 43 Here, in this challenge, as vigorous as any Blake ever flung to the thought, art, and morality of his time, the identity of Blake and Milton is again clearly evident. This passage is also notable for the light it sheds upon the nature of the mystical Self-annihilation.

I come in Self-annihilation & the grandeur of Inspiration,
 To cast off Rational Demonstration by Faith in the Saviour,
 To cast off the rotten rags of Memory by Inspiration, 4
 To cast off Bacon, Locke, & Newton from Albion's covering,
 To take off his filthy garments & clothe him with Imagination ;
 To cast aside from Poetry all that is not Inspiration,
 That it no longer shall dare to mock with the aspersion of
 Madness

Cast on the Inspired by the tame high finisher of paltry Blots,
 Indefinite or paltry Rhymes or paltry Harmonies, 10
 Who creeps into State Government like a caterpillar to
 destroy ;

To cast off the idiot Questioner who is always questioning
 But never capable of answering, who sits with a sly grin
 Silent plotting when to question, like a thief in a cave,
 Who publishes doubt & calls it knowledge, whose Science is
 Despair, 15

Whose pretence to knowledge is Envy, whose whole Science is
 To destroy the Wisdom of ages to gratify ravenous Envy
 That rages round him like a Wolf day & night without rest.
 He smiles with condescension ; he talks of Benevolence &
 Virtue,

And those who act with Benevolence & Virtue they murder
 time on time. 20

These are the destroyers of Jerusalem : these are the murderers

Of Jesus, who deny the Faith & mock at Eternal Life,
 Who pretend to Poetry that they may destroy Imagination
 By imitation of Nature's Images drawn from Remembrance.
 These are the Sexual Garments, the Abomination of Desolation, 25

Hiding the Human Lineaments as with an Ark & Curtains,
 Which Jesus rent & now shall wholly purge away with Fire,
 Till Generation is swallow'd up in Regeneration.'

Then trembled the Virgin Ololon, & reply'd in clouds of
 despair 29

' Is this our Feminine Portion, the Six-fold Miltonic Female ?
 Terribly this Portion trembles before thee, O awful Man !

19-24 Cp J. 91 24-25, where Blake exclaims, through Los, against the
 enemies of Imagination

you talk of benevolence & virtne.

I act with benevolence & virtue & get murder'd time after time,

With the interpretation of Murder in ll. 21-24, cp J 91. 11-12.

30 The Feminine Portion is the body of error just described

Altho' our Human Power can sustain the severe contentions
 Of Friendship, our Sexual cannot, but flies into the Ulro. 33
 Hence arose all our terrors in Eternity, & now remembrance
 Returns upon us. Are we Contraries, O Milton, Thou & I?
 O Immortal! how were we led to War the Wars of Death?
 Is this the Void Outside of Existence, which if enter'd into
 [44] Becomes a Womb, & is this the Death Couch of Albion?
 Thou goest to Eternal Death, & all must go with thee.'

So saying, the Virgin divided Six-fold, & with a shriek
 Dolorous that ran thro' all Creation, a Double Six-fold
 Wonder,

Away from Ololon she divided & fled into the depths 5
 Of Milton's Shadow, as a Dove upon the stormy Sea.

Then as a Moony Ark Ololon descended to Felpham's Vale
 In clouds of blood, in streams of gore, with dreadful thunder-
 ings,

Into the Fires of Intellect that rejoic'd in Felpham's Vale
 Around the Starry Eight. With one accord the Starry Eight
 became 10

One Man, Jesus, the Saviour wonderful; round his limbs
 The Clouds of Ololon folded as a Garment dipped in blood,
 Written within & without in woven letters: & the Writing
 Is the Divine Revelation in the Litteral expression,
 A Garment of War. I heard it nam'd the Woof of Six
 Thousand Years. 15

And I beheld the Twenty-four Cities of Albion
 Arise upon their Thrones to Judge the Nations of the Earth,
 And the Immortal Four, in whom the Twenty-four appear
 Four-fold,
 Arose around Albion's body. Jesus wept, & walkèd forth

32-34 Cp M. 30 21-31 and *note*. 33 See Index, *Sex*

35-p. 44 1 Insistence on differences, the setting of the 'contraries' in
 opposition is spiritually destructive, it is the 'Wars of Death', the 'Void
 outside of existence'. It is the error of which the emblem in mortal life is
 'Sex' (see Index). Hence it is called also the 'Womb', wherein are
 vitalized the errors that differentiate the finite from the infinite, Albion's
 'Death Couch', or 'Eternal Death' from Eternity

Page 44. 9 These are the 'Mental flames' 'the fire of thought' (J 91. 17)
 in which error is destroyed. cp M. 43 25-29 and F Z ix. *passim*.

12 Cp M 19. 60 *note* 13-15 Cp. J. 98. 28 *note*.

16 Cp. J pp. 40-46, where the twenty-four Friends of Albion are
 identified with an equal number of cathedral cities. They are Eternals
 who give themselves for Man, and finally relegate their power to Los
 (J. 44 28-31). Thus and the following lines are clearly reminiscent of the
 Elders and four beasts in Rev. iv. See Index, *Los*, *Note II, b*.

16-19 Cp. Rev. iv. and F. Z. ix. 277-283 28 Cp M 36 31 *note*.

From Felpham's Vale, clothèd in Clouds of blood, to enter
into 20

Albion's Bosom, the bosom of death : & the Four surrounded
him

In the Column of Fire in Felpham's Vale ; then to their
mouths the Four

Applied their Four Trumpets, & then sounded to the Four
winds.

Terror struck in the Vale I stood at that immortal sound.

My bones trembled, I fell outstretch'd upon the path 25

A moment, & my Soul return'd into its mortal state

To Resurrection & Judgment in the Vegetable Body ;

And my sweet Shadow of Delight stood trembling by my side.

Immediately the Lark mounted with a loud trill from Felp-
ham's Vale,

And the Wild Thyme from Wimbleton's green & impurpled
Hills. 30

And Los & Enitharmon rose over the Hills of Surrey ,
Their clouds roll over London with a south wind soft

Oothoon

Pants in the Vales of Lambeth, weeping o'er her Human
Harvest ,

Los listens to the Cry of the Poor Man , his Cloud

Over London in volume terrific low bended in anger. 35

Rintrah & Palamabron view the Human Harvest beneath :

Their Wine-presses & Barns stand open , the Ovens are
prepar'd,

The Waggon ready , terrific Lions & Tygers sport & play ,

All Animals upon the Earth are prepar'd in all their strength

[45] To go forth to the Great Harvest & Vintage of the Nations.

Finis

29-30 Cp M 35 54-67.

29-p 45 1 The lines declare the imminence of the Last Judgement.

32 Cp M 11 44 note 34 Cp M 27 36-38.

36-p 45 1 Cp. F Z ix. 577-853

Milton

APPENDIX

Of these supernumerary plates, those numbered 2, 3, 8*, 17, and 32* are found in the New York Public Library copy, and, differently numbered, in the Windus copy, which alone possesses the extra plate 5

Extra p. 2.

By Enitharmon's Looms, when Albion was slain upon his
Mountains

And in his Tent thro' envy of Living Form, even of the
Divine Vision

And of the sports of Wisdom in the Human Imagination,
Which is the Divine Body of the Lord Jesus blessed for ever.
Mark well my words ; they are of your eternal salvation. 5

Urizen lay in darkness & solitude, in chains of the mind lock'd
up.

Los seiz'd his Hammer & Tongs : he labour'd at his resolute
Anvil

Among indefinite Druid rocks & snows of doubt & reasoning.

Refusing all Definite Form, the Abstract Horror roof'd stony
hard

And a first Age passèd over & a State of dismal woe. 10

Down sunk with fright a red round Globe, hot, burning, deep
Deep down into the Abyss, panting, conglobing, trembling .
And a second Age passèd over & a State of dismal woe.

Rolling round into two little Orbs & closèd in two little Caves,
The Eyes beheld the Abyes, lest bones of solidness freeze over
all : 15

And a third Age passèd over & a State of dismal woe.

From beneath his Orbs of Vision Two Ears in close volutions
Shot spiring out in the deep darkness & petrified as they
grew :

And a fourth Age passèd over & a State of dismal woe.

Hanging upon the wind Two Nostrils bent down into the
Deep : 20

And a fifth Age passèd over & a State of dismal woe.

Extra p. 2 6-36 Cp B. U iv . B L iv . F. Z iv 198 seq
9 Cp. *Europe*, 96-107

Milton

In ghastly torment sick a Tongue of hunger & thirst flamèd out
And a sixth Age passèd over & a State of dismal woe.

Enragèd & stifled without & within, in terror & woe he threw
his

Right Arm to the north, his left Arm to the south ; & his
Feet ²⁵

Stamp'd the nether Abyss in trembling & howling & dismay :
And a seventh Age passèd over & a State of dismal woe.

Terrified Los stood in the Abyss & his immortal limbs
Grew deadly pale ; he became what he beheld ; for a red
Round Globe sunk down from his Bosom into the Deep : in
pangs ³⁰

He hover'd over it, trembling & weeping : suspended it shook
The nether Abyss. in tremblings he wept over it: he cherish'd it
In deadly sickening pain, till [it] separated into a Female, pale
As the cloud that brings the snow : all the while from his Back
A blue fluid exuded in Sinews, hardening in the Abyss ³⁵
Till it separated into a Male Form howling in Jealousy.

Within labouring, beholding Without, from Particulars to
Generals,

Subduing his Spectre, they Builded the Looms of Generation.
They Builded Great Golgonooza Times on Times, Ages on Ages.
First Orc was Born ; then the Shadowy Female ; then All
Los's Family. ⁴⁰

At last Enitharmon brought forth Satan, Refusing Form in
vain,

The Miller of Eternity made subservient to the Great Harvest,
That he may go to his own Place, Prince of the Starry Wheels.

Extra p. 3.

' Beneath the Plow of Rintrah & the Harrow of the Almighty
In the hands of Palamabron, Where the Starry Mills of Satan
Are built beneath the Earth & Waters of the Mundane Shell :
Here the Three Classes of Men take their Sexual texture
Woven :

The Sexual is Threefold ; the Human is Fourfold. ⁵

³⁸ ' they ' refers to Los and his assistants in the labours of regeneration
⁴² The Miller of Eternity is Satan or Urizen as Satan. cp M, extra p 8
¹⁻² In F Z ix 804-806 Urthona controls the Mills. The contradiction
is inexplicable and immaterial.

Extra p. 3. 5 Cp General Introduction, p 30. ' Threefold ' here is used
in a somewhat unusual sense to denote all degrees of defection from the
supreme perfection of being and vision expressed by ' Fourfold '. That

Appendix

" If you account it Wisdom when you are angry to be silent
and

Not to shew it, I do not account that Wisdom but Folly.

Every Man's Wisdom is peculiar to his own Individuality.

O Satan, my youngest born, art thou not Prince of the Starry
Hosts

And of the Wheels of Heaven, to turn the Mills day & night ?

Art thou not Newton's Pantocrator, weaving the Woof of
Locke ? 11

To Mortals thy Mills seem every thing & the Harrow of
Shaddai

A scheme of Human conduct invisible & incomprehensible.

Get to thy Labours at the Mills & leave me to my wrath ! "

' Satan was going to reply, but Los roll'd his loud thunders :

" Anger me not ! thou canst not drive the Harrow in pity's
paths 16

Thy Work is Eternal Death, with Mills & Ovens & Cauldrons.
Trouble me no more ! thou canst not have Eternal Life "

' So Los spoke Satan trembling obey'd, weeping along the
way

Mark well my words ; they are of your eternal Salvation. 20

' Between South Molton Street & Stratford Place, Calvary's
foot,

Where the Victims were preparing for Sacrifice, their Cherubim
Around their loins pour'd forth their arrows, & their bosoms
beam

With all colours of precious stones, & their inmost palaces

Resounded with preparation of animals wild & tame, 25

(Mark well my words ; Corporeal Friends are Spiritual
Enemies)

defection is revealed in the declension from the unity of the Fourfold in the Divine Humanity, to the 'divided' or 'sexual' state, wherein is included all mortal conditions, from the merely sense-perceptive to the vision of the mystic

9 This derivation of Satan is not found elsewhere outside these extra pages . cp extra p 5 41

11 Pantocrator seems to be a reminiscence of Blake's readings in the Greek New Testament with Hayley at Felpham Compare his letter to his brother James (30 January 1803, G L K , p 451) . ' I go on Merrily with my Greek & Latin I read Greek as fluently as an Oxford scholar & the Testament is my chief master ' Παντοκράτωρ (Vulgate, *omnipotens*) is found in Rev 1 8 iv 8 xi 17 . xv 3, &c Its association with Newton seems to have reference to the Blakean significance of the philosopher's name, and not to any passage in his writings

21 Stratford Place and South Molton Street were some half-mile east of Tyburn Tree cp. F Z 249 note

Milton

Mocking Druidical Mathematical Proportion of Length,
Bredth, Highth,
Displaying Naked Beauty with Flute & Harp & Song.'

Extra p. 5.

Palamabron with the fiery Harrow in morning returning
From breathing fields. Satan fainted beneath the artillery.
Christ took on Sin in the Virgin's Womb & put it off on the
Cross.

All pitied the piteous & was wrath with the wrathful : & Los
heard it.

And this is the manner of the Daughters of Albion in their
beauty :

Every one is threefold in Head & Heart & Reins ; & every one⁵
Has three Gates into the three Heavens of Beulah, which shine
Translucent in their Foreheads & their Bosoms & their Loins,
Surrounded with firs unapproachable : but whom they please
They take up into their Heavens in intoxicating delight. 10
For the Elect cannot be Redeem'd, but Created continually
By Offering & Atonement in the crue(l)ties of Moral Law.
Hence the three Classes of Men take their fix'd destinations .
They are the Two Contraries & the Reasoning Negative. 14

While the Females prepare the Victims, the Males at Furnaces
And Anvils dance the dance of tears & pain . loud lightnings
Lash on their limbs as they turn the whirlwinds loose upon
The Furnaces, lamenting around the Anvils : & this their
Song :

' Ah weak & wide astray ! Ah shut in narrow doleful form,
Creeping in reptile form upon the bosom of the ground ' 20
The Eye of Man a little narrow orb, clos'd up & dark,
Scarcely beholding the great light, conversing with the Void.
The Ear a little shell, in small volutions shutting out
All melodies & comprehending only Discord and Harmony.
The Tongue a little moisture Fills, a little food it cloyes, 25
A little sound it utters & its cries are faintly heard ;
Then brings forth Moral Virtue, the cruel Virgin, Babylon.

' Can such an Eye judge of the stars, & looking thro' its tubes
Measure the sunny rays that point their spears on Udanadan ?
Can such an Ear, fill'd with the vapours of the yawning pit, 30
Judge of the pure melodious harp struck by a hand divine ?

27 See Index, *Druidism*, and cp M, extra p. 32* 16-21, and *Laocoön*, 26

28 Cp *Laocoön*, 24. 'Art and Science can never exist without Naked
Beauty displayed' Cp also M 43 2-7

Extra p 5 13 Cp. M. 4 32 and M 3* 4 19-26 Cp J 49. 32-41.

Appendix

Can such closed Nostrils feel a joy, or tell of autumn fruits
When grapes & figs burst their covering to the joyful air?
Can such a Tongue boast of the living waters, or take in
Ought but the Vegetable Ratio & loathe the faint delight? 35
Can such gross Lips perceive? alas, folded within themselves
They touch not ought, but pallid turn & tremble at every
wind!'

Thus they sing, Creating the Three Classes among Druid
Rocks.

Charles calls on Milton for Atonement; Cromwell is ready;
James calls for fires in Golgonooza, for heaps of smoking
ruins 40

In the night of prosperity and wantonness which he himself
Created

Among the Daughters of Albion, among the Rocks of the
Druids,

When Satan fainted beneath the arrows of Elynittria,
And Mathematic Proportion was subdued by Living Proportion. 44

Extra p. 8*.

Then Los & Enitharmon knew that Satan is Urizen
Drawn down by Orc & the Shadowy Female into Generation.
Oft Enitharmon enter'd weeping into the Space, there
appearing

An aged Woman raving along the Streets (the Space is named
Canaan) then she return'd to Los, weary, frightened as from
dreams. 5

The nature of a Female Space is this: it shrinks the Organs
Of Life till they become Finite & Itself seems Infinite.

And Satan vibrated in the immensity of the Space, Limited
To those without, but Infinite to those within: it fell down and
Became Canaan, closing Los from Eternity in Albion's Cliffs,
A mighty Fiend against the Divine Humanity must'ring to
War. 11

'Satan, Ah me! is gone to his own place,' said Los 'their God
I will not worship in their Churches, nor King in their
Theatres.

Elynittria, whence is this Jealousy running along the mountains?

Extra p. 8. 6-7 Cp M H H, pp 17-20 After l 7 a line *del*
11 The 'mighty Fiend' is Satan, not Los

Milton

British Women were not Jealous when Greek & Roman were
Jealous. 15

Every thing in Eternity shines by its own Internal light ; but
thou

Darkenest every Internal light with the arrows of thy quiver,
Bound up in the horns of Jealousy to a deadly fading Moon :
And Ocallythron binds the Sun into a Jealous Globe,
That every thing is fix'd Opaque without Internal light. 20

So Los lamented over Satan who, triumphant, divided the
Nations.

Extra p. 17.

And Tharmas, Demon of the Waters, & Orc who is Luvah.

The Shadowy Female, seeing Milton, howl'd in her lamentation
Over the Deeps, outstretching her Twenty seven Heavens over
Albion.

And thus the Shadowy Female howls in articulate howlings :

' I will lament over Milton in the lamentations of the afflicted ;
My Garments shall be woven of sighs & heart broken lamen-
tations , 6

The misery of unhappy Families shall be drawn out into its
border,

Wrought with the needle with dire sufferings, poverty, pain
& woe

Along the rocky Island & thence throughout the whole Earth.
There shall be the sick Father & his starving Family , there
The Prisoner in the stone Dungeon & the Slave at the Mill.
I will have Writings written all over it in Human Words,
That every Infant that is born upon the Earth shall read
And get by rote as a hard task of a life of sixty years.

Extra p 17 5-25 A comparison of this speech with the corresponding passage in M 17 36 seq shows that while this is in the manner of F Z viii (cp ll 136-174 265-319 577-597), the other is much more abstruse in symbolic elaboration, being comparable with the style of *Jerusalem*. The inference is that this is earlier than the present p 17, belonging to the same stage in Blake's development as the later recensions of *The Four Zoas*, a consideration that helps to date the earlier version of *Milton*. Substantially these lines set forth the nature and incidence of the 'Feminine' fallacies, the 'crucifying cruelties' of a moral law masking itself in 'Pity and Humanity', they recall passages in *The Four Zoas* like vii a. 168-184, ix 667-679, and vii 110-129. In this they differ from the contrasted exposition on M, p 43. The one is still concerned, almost as in the Lambeth books, with the social outcome of tyrannical codes, and looks towards ultimate emancipation through the catastrophic overthrow of civil and religious oppressions, as in F Z ix. the other looks forward to the latest phase of Blake's evolution, his faith in the obligation to individual regeneration through the practice of the arts of Imagination.

Appendix

I will have Kings inwoven upon it & Councillors & Mighty
Men ; 15

The Famine shall clasp it together with buckles & Clasps,
And the Pestilence shall be its fringe & the War its girdle,
To divide into Rahab & Tirezah that Milton may come to our
tents.

For I will put on the Human Form & take the Image of God,
Even Pity & Humanity ; but my Clothing shall be Cruelty. 20
And I will put on Holiness as a breastplate & as a helmet,
And all my ornaments shall be of the gold of broken hearts,
And the precious stones of anxiety & care & desperation &
death

And repentance for sin & sorrow & punishment & fear,
To defend me from thy terrors, O Orc, my only beloved.' 25

Orc answer'd . ' Take not the Human Form, O loveliest I
Take not

Terror upon thee ! Behold how I am, & tremble lest thou also
Consume in my Consummation : but thou maist take a Form
Female & lovely, that cannot consume in Man's consummation.
Wherefore dost thou Create & Weave this Satan for a
Covering ? 30

When thou attemptest to put on the Human Form, my wrath
Burns to the top of heaven against thee in Jealousy & fear.
Then I rend thee asunder ; then I howl over thy clay &
ashes.

When wilt thou put on the Female Form as in times of old,
With a Garment of Pity & Compassion like the Garment of
God ? 35

His garments are long sufferings for the Children of Men :
Jerusalem is his Garment, & not thy Covering Cherub, O lovely
Shadow of my delight, who wanderest seeking for the prey !'

So spoke Orc, when Oothoon & Leutha hover'd over his Couch
Of fire in interchange of Beauty & Perfection in the darkness,
Opening interiorly into Jerusalem & Babylon, shining glorious
In the Shadowy Female's bosom. Jealous her darkness grew
Howlings fill'd all the desolate places in accusations of Sin,
In Female beauty shining in the uniform'd void : & Orc in vain
Stretch'd out his hands of fire & wood . they triumph in his
pain. 45

26 Orc here seems to represent the symbol in an intermediate stage in its
development, where it represents neither the insurgent will to freedom, as
in *America*, nor, as in the body of *Milton*, enthusiasm or energy enslaved
to subserve oppression. Again the present concept seems to be paralleled
in the later-written parts of *The Four Zoas* cp. F Z vii, Introductory
Note.

Milton

Thus darken'd the Shadowy Female tenfold, & Orc tenfold
Glow'd on his rocky Couch against the darkness: loud
thunders

Told of the enormous conflict. Earthquake beneath, around,
Rent the Immortal Females limb from limb & joint from
joint,
And movèd the fast foundations of the Earth to wake the
Dead. 50

Urizen emergèd from his Rocky Form & from his Snows

Extra p. 32*.

And Milton oft sat up on the Couch of Death & oft conversèd
In vision & dream beatific with the Seven Angels of the
Presence :

' I have turnèd my back upon these Heavens builded on
cruelty.

My Spectre, still wandering thro' them, follows my Emanation:
He hunts her footsteps thro' the snow & the wintry hail &
rain. 5

The idiot Reasoner laughs at the Man of Imagination,
And from laughter proceeds to murder by undervaluing
calumny '

Then Hillel, who is Lucifer, replied over the Couch of Death,
And thus the Seven Angels instructed him & thus they con-
verse

' We are not Individuals but States, Combinations of Indi-
viduals , 10

We were Angels of the Divine Presence, & were Druids in
Annandale,

Compell'd to combine into Form by Satan, the Spectre of
Albion,

51 This line does not link up with p. 18 of *Milton* in its extant form
In the New York Public Library copy and in the Windus copy it is followed
by the page which is numbered 17 in the British Museum and the Hunting-
ton Library copies

Extra p. 31* 2 Cp F Z viii 387 note ' Hillel who is Lucifer ' (l. 8) is one
of the Seven

5 Cp Ross MS (Clar Press, p. 186)

He scents thy footsteps in the snow,
Wheresoe'er thou dost go,
Thro' the wintry hail and rain
When wilt thou return again ?

12-15 In the left margin, over against these lines, is written ' כרבים |
as multitudes | Vox Populi The reference of the note is not clear

Appendix

Who made himself a God & destroyèd the Human Form
Divine.

But the Divine Humanity & Mercy gave us a Human Form,
Because we were combin'd in Freedom & holy Brotherhood ;
While those combin'd by Satan's Tyranny first in the blood of
War 16

And Sacrifice, & next in Chains of imprisonment, are Shapeless
Rocks

Retaining only Satan's Mathematic Holiness, Length, Breadth
& Highth,

Calling the Human Imagination, which is the Divine Vision &
Fruition

In which Man liveth eternally, madness & blasphemy against
Its own Qualities which are Servants of Humanity, not Gods or
Lords 21

Distinguish therefore States from Individuals in those States .
States change, but Individual Identities never change nor
cease

You cannot go to Eternal Death in that which can never Die.
Satan & Adam are States Created into Twenty-seven Churches,
And thou, O Milton, art a State about to be Created, 26
Callèd Eternal Annihilation, that none but the Living shall
Dare to enter , & they shall enter triumphant over Death
And Hell & the Grave, States that are not, but ah ! Seem to be

Judge then of thy Own Self thy Eternal Lineaments explore,
What is Eternal & what Changeable & what Annihilable 31

The Imagination is not a State it is the Human Existence
itself.

Affection or Love becomes a State when divided from
Imagination

The Memory is a State always , & the Reason is a State
Created to be Annihilated, & a new Ratio Created 35

Whatever can be Created can be Annihilated ; Forms cannot
The Oak is cut down by the Ax, the Lamb falls by the Knife ;

21 Cp F Z ix 361 note 22 See Index, *States*

24 So Milton ' puts off ' his ' real and immortal self ' before entering his
Shadow (M 12 10-41)

25 See Index, *Limits* 29 Cp M 39 37-41

34 Cp M 12 28 note

36-38 Cp Cat 1810 'The Nature of Visionary Fancy, or Imagination, is
very little known, & the Eternal nature & permanence of its ever-
Existent Images is consider'd as less permanent than the things of
Vegetative & generative Nature, yet the Oak dies as well as the Lettuce
but its Eternal Image & Individuality never dies, but renews by its seed
just so the Imaginative Image returns by the seed of Contemplative
Thought'

Milton

But their Forms Eternal Exist For-ever. Amen. Halle[l]ujah.

Thus they converse with the Dead, watching round the Couch
of Death.

For God himself enters Death's Door always with those that
enter,

And lays down in the Grave with them in Visions of Eternity,⁴⁰
Till they awake & see Jesus & the Linen Clothes lying

That the Females had Woven for them & the Gates of their
Father's House

4. The 'linen clothes' are the 'woven garments of sleep', the 'weak
visions of time and space' cp M 44 7-15 J 92 13-20 The 'Sexual
Garments', an equivalent symbol are described at length in M 42 35-
43 27

JERUSALEM

Collation: frontispiece 1 plate, title-page 1 plate, *To the Public* 1 plate, chap. 1, 22 plates (pp. 4-25); full-page design 1 plate, *To the Jews* 1 plate, chap. 2, 23 plates (pp. 28-50), full-page design 1 plate, *To the Deists* 1 plate, chap. 3, 23 plates (pp. 52-75), full-page design 1 plate, *To the Christians* 1 plate, chap. 4, 22 plates (pp. 78-99), full-page design 1 plate, in all 100 plates relief engraving about 9 x 6½ inches

Keynes in his *Bibliography* (p. 169) gives the following description of a copy of *Jerusalem* in which the page-order of Chapter 2 differs from that in all other known examples '100 plates on 100 leaves. Watermark J Whatman, 1818, 1819, or 1820. Printed in black. Several plates touched up with sepia and Chinese white, and on pl. 16 there is some green tinting, otherwise uncoloured. Foliated by Blake 1-100. Arrangement 1-28, 33, 41, 43-46, 42, 29-32, 47-100. Bound in vellum. Size 32 x 25 cm.

John Linnell's copy sold with his collection at Christie's, March 15, 1918.

The arrangement of plates noted in this description is not noticeably better than that observed in the other copies.

In a letter to George Cumberland, dated the 12th April 1827, Blake says, 'The last work I produced is a poem entitled *Jerusalem*, the *Emanation of the Giant Albion*, but find that to print it will cost my time the amount of twenty guineas. One I have finished, but it is not likely I shall find a customer for it.' As Mr. Russell points out in a note to this passage the work described as 'finished', that is, printed and illuminated, was that which afterwards passed into the hands of Frederick Tatham, and later into the possession of Captain Archibald Sterling. The copy, with which is bound up Tatham's manuscript *Life of William Blake*, two likenesses of Blake at the ages of twenty-eight and sixty-nine years and George Richmond's portrait of Mrs. Blake, is described by Mr. Russell as 'a magnificent one, illuminated with extreme beauty. It is printed in orange, and measures 13½ x 10½ inches.'

Jerusalem is divided into four chapters, each containing twenty-five pages, including frontispiece and preface. But this semblance of systematic arrangement is not visible in the text, which, though in a different way, is as chaotic as that of *The Four Zoas*. There can be little doubt that some of the plates are later in date than the body of the work, but whether they displaced earlier plates, or were interpolated to complete the tale of leaves in the different chapters, is uncertain. It is, however, noteworthy that these later pages generally elaborate specific points of Blake's mystical doctrine. Attempts were sometimes made by Blake to relate them to their contexts, in other cases no effort of the kind is discernible. To increase the confusion, it is almost certain that several leaves are

Jerusalem

out of place; and while in a few instances a possible rearrangement can be suggested, it has more often been found impossible to establish a satisfactory alternative. Attempts at readjustment of the pages have invariably resulted in confusion no less bewildering than that which they were to remedy, so that the present edition follows the page sequence which holds in all known copies except that noted above.

It is difficult to trace the history of the text of *Jerusalem*. The date on the title-page, 1804, is also that of *Milton*, yet the difference in symbolism makes it impossible to believe that these two works belong to the same year. In *Milton*, Los plays a much slighter part than in *Jerusalem*, his inspiration is weaker, and nowhere is he identified, as in the longer work, with the supreme manifestation of Being, Jesus. Moreover, in *Milton*, Vala is barely mentioned; in *Jerusalem* she is perhaps even more prominent than Jerusalem herself. *Milton* does little more than mention the Spectre Sons of Albion, and their emanations, the Daughters of Albion, who occupy so large a part of *Jerusalem* do not appear at all except on pp. 4, 25, and 40, whereof 4 and 25 at least are comparatively late additions. *Milton* shows very little use of the geographical symbolism that is so striking a feature of *Jerusalem*. It has been suggested that both of these poems in their original forms were parts of a much more extended work, the 'long poem' of Blake's letters of 1803-1805 and of the *Advertisement*. Against this view must be set the differences of symbolic treatment, expression, and emphasis between *Milton* and *Jerusalem*, differences so great, that, even when full allowance has been made for the effect of Blake's frequent revisions, it is impossible to believe that the two could have been parts of any single work. Again, to whatever poem Blake refers as being descriptive of the spiritual acts of his stay at Felpham, whether it be *Milton*, as is probable, or a lost work, it is unlikely that he intends *Jerusalem*, since the terms of reference, which are substantially identical in all the passages, cannot be applied to it. But in 1809, in the *Descriptive Catalogue* (v, p. 41) there is a specific allusion, the first extant, to *Jerusalem*: 'They [i.e. the Strong Man, the Beautiful Man, and the Ugly Man] were originally one man who was fourfold, he was self-divided, and his real humanity slain on the stems of generation, and the form of the fourth was like the Son of God. How he became divided is a subject of great sublimity and pathos. The artist has written it under inspiration, and will, if God please, publish it, it is voluminous, and contains the ancient history of Britain and the world of Satan and of Adam.' This is a fairly exact statement of the central myth of *Jerusalem* and it also contains an unmistakable reference to the point of symbolism already noticed as peculiar to that poem, namely the identification of Los, the Fourth Zoa or Living Creature in the Fourfold Man, with Jesus. The reference in this passage is to a work completed, but the evidence as to the extent of Blake's revisions furnished by the manuscript of *The Four Zoas* and the extra pages of *Milton* warrants the suspicion that the work as it existed in 1809 may have been widely different from that now extant.

The engraving of *Jerusalem* seems to have been completed about 1820. The date of the title-page, 1804, presumably refers to the year

Jerusalem

in which the theme was definitely taken up, for the allusion in the *Descriptive Catalogue* is to a work not published, i.e. engraved, in 1809. In Crabb Robinson's diary under date 24th July 1811 there is the statement that Blake had lately shown Southey 'a perfectly mad poem, called *Jerusalem*'. But there is nothing to show whether Southey saw the work in manuscript or partly or wholly engraved. The book is not in the list of engraved books supplied to Dawson Turner on 9th June 1818, and hence it may be presumed that the engraving was not completed at that date. But in *The London Magazine* for September 1820, T. G. Wainwright, 'Janus Weathercock,' writes: 'Talking of articles, my learned friend Dr Tobias Ruddicombe, M.D., is, at my earnest entreaty, casting a tremendous piece of ordnance, an *eighty-eight pounder*! which he proposeth to fire off in your next. It is an account of an ancient, newly discovered, illuminated MS., which has to name "*Jerusalem*, the Emanation of the Giant Albion"!!! It contains a good deal anent one "*Los*", who, it appears, is now, and hath been since the creation, the *sole* and fourfold dominator of the celebrated city of Golgonooza! The doctor assures me that the redemption of mankind hangs on the universal diffusion of the doctrines broached in this MS.' From the mention of an illuminated MS., it is certain that Wainwright had seen the only copy ever completed by the illuminating of the plates. Further, from Wainwright's allusion to the size of the MS. it is reasonable to suppose that he saw the whole of it.

Moreover, 1820 is the watermark of certain pages (58, 69, 71, 74, 82, 84) in the uncoloured copy in the British Museum Printroom, and of the plate (J., p. 51) described under No. 101 in Russell's *Catalogue of Loan Exhibition of Works of William Blake*, 1913. Hence 1820 may reasonably be taken as the earliest possible year of 'publication'.

Whatever unity the poem may have possessed in 1809 was entirely dissipated by 1820. It is now to be read not as an ordered whole, nor even as a series of visions, but as a congeries of episodes bearing upon the conflict between the Everlasting Gospel and Natural Religion, between Forgiveness and Punishment. As in *The Four Zoas*, revision appears never to have been systematic: the work was probably altered by additions and possibly also by eliminations, made without regard to the balance of the poem. What mattered to Blake was obviously the vision that possessed him at the moment: and his unwillingness to do more than merely transcribe it produces frequently the effect of inconsistency. Verbal inconsistencies undoubtedly exist, but generally these can easily be explained, as the notes aim at showing, by keeping in view the point of doctrine or criticism that Blake wishes to emphasize in a particular relation. All the evidence that the present editors have accumulated goes to establish a claim for consistency in fundamentals. Much of the book yet remains to be interpreted, and much can be interpreted, if at all, only by surmise, and has therefore been passed over in the notes to our text. But in the many passages that are interpretable by the light of citations from other writings or from other parts of this book, apparent inconsistencies generally are seen to be the outcome of varying emphasis in the statement of congruent doctrines. One instance, not the most striking, relates to the symbol Enitharmon, at first the most puzzling figure in the book. Passages dealing with

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the symbol appear violently to conflict, until it is remembered that *Eutharmon* represents 'Space', a conception which had for Blake different implications as it was used in a mystical and in a perceptualist connotation. In the former case 'Space' is valid as, and only as, the expression of the Divine plan of regeneration through mortal life, whereas in the latter it is regarded as valid in itself. The context does not always indicate in which of the two uses the symbol is employed, and hence there remain many passages that are still dark. But the intelligible instances in respect to this and other symbols are held to justify the claim that the essential matter of Blake's vision was so constantly with him and was so entirely the element in which his life was lived, that though limitations of temperament and education obscure it, there is a real, if not always a clearly expressed unity of doctrine in *Jerusalem*.

The General Introduction (section xvii) deals with the central theme of *Jerusalem*, the ethic of Blake's re-interpreted Christianity. Against it is set Natural Religion, the 'Polypus of Death', 'growing from Albion over the whole Earth',

Withering the Human Form by Laws of Sacrifice for Sin,
Striving to Create a Heaven in which all shall be pure & holy
In their Own Selfhoods, in Natural Selfish Chastity to banish Pity
And dear Mutual Forgiveness & to become One Great Satan
Inslav'd to the most powerful Selfhood, to murder the Divine Humanity
(49 25-30)

Here again Blake intends all illusion proceeding from denial of Vision or Imagination, every fallacy of sense-perception, 'Rational Demonstration', moral or intellectual or artistic limitation or inhibition. Now for the last time Blake attempts to elaborate a system of fourfold correspondences: it breaks down and resolves into a dualism, and the poem is clogged and broken by the heedless accumulation of unnecessary symbols devised to express it. Opposed to Vision is Reason, with the Spectre and the 'False Female' as its agents. The Spectre is elaborated into the Twelve Sons of Albion, but its basic meaning is not discernibly altered thereby. The concept of the nature and influence of the Female is one of the most impressive parts of Blake's later symbolism, and here too a twelve-fold division of its function among the Daughters of Albion can be ignored as immaterial: nothing is expressed thereby that is not already present in the wider symbols Vala or Rahab or Tirzah.

Druid symbolism is rare in the latest additions to *The Four Zoas* and in *Milton*: it is in *Jerusalem* that Blake develops the symbolical possibilities of its rites of human sacrifice in order to express the complete negation of Forgiveness. The particularity with which he deploys its resources of suggestive imagery shows how apt he thought it. The central notion is that 'Natural' or 'Druid' religion rejects and bans its contrary: its 'Moral and Self-Righteous Law' sacrifices the freedom of the Individuality to its absolute canons of right and wrong. It is 'swayed by a Providence oppos'd to the Divine Lord Jesus, A Murderous Providence, A Creation that groans, living on Death' (50 4-5), for 'Every Religion that Preaches Vengeance for Sin is the Religion of the Enemy & Avenger' &

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their God is Satan, the Prince of This World' (p 52) Its precepts of Repentance and Atonement are alike repugnant to the Everlasting Gospel (cp 61 17-21 29 12 43 75 46 27) the former is found very rarely in a higher sense (e g 63 28), Blake in the main consistently regarding both notions as equally false with the concept of positive sun from whence they spring (39 26-27) forgiveness dispenses with these coercive disciplines

Why should Punishment Weave the Veil with Iron Wheels of War
When Forgiveness might it weave with Wings of Cherubim ?

(22 34-35)

Jerusalem and her little ones '—forgiveness and liberty and their implications—are condemned and she is denounced by the 'Natural religionists' as 'the Shadow of delusions, The harlot Daughter, Mother of pity and dishonourable forgiveness' (18 11-12) The mystical one-ness of God and Man is denied Man is but a Worm seventy inches long ' The curse of mortality is upon him, Born of the Woman to obey the Woman ' the arbiter of material existence (33 51)

Jerusalem shows the fullest and most suggestive development of the mystical significance of Woman's place and power in mortality. The influence that controls our 'vegetative' powers she besets the life of man with the multitudinous illusions of corporeity and their resultant fallacies. The 'Monstrous Regiment of Women' takes on a new and more devastating meaning as the most perilous antagonism to visionary aspiration. Its symbols betray Blake's dread of the power of sex in life woman is its embodiment a spiritually malign influence, perverse and subversive fascinating but deadly, terrible yet lovely. Such criticism shows how inadequately the phrase 'gentle visionary Blake' describes him and how the dubious gain of a mystical gossamer is paid for with the loss of a notable ironist. Passages like the following sprang from something intenser than the lucky choice of a symbol.

What may Man be ? Who can tell but what may Woman be
To have power over Man from Cradle to corruptible Grave ?
There is a Throne in every Man it is the Throne of God
Thus Woman has claim'd as her own & Man is no more

(34 28-31)

This is Woman's World ! cries a Daughter of Albion, describing the material existence of which she is one of the daemonic controllers, and he who accepts her limitations upon his masculine energies pays the penalty in distraction of thought and purpose and in consequent ineffectiveness. The rare symbols Arthur and Merlin seem types of too submissive acceptance of the illusory 'Feminine' claim to an idolatrous reverence that ultimately betrays and mocks them, the 'Woman-born and Woman-nourish'd and Woman-educated and Woman-scorn'd' they represent a notable allegorization of the Arthurian story, one shrewder than Lennyson's. In the same connexion he writes 'The Man who respects Woman shall be despised by Woman, And deadly cunning & mean abjectness only shall enjoy them' (88 37-38) The symbolical intention

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is plain. Woman is whatever would seduce man's powers from their true allegiance. But no less plainly Blake discovers herein his criticism of Woman's influence in normal life. He was no feminist: he persuaded himself that he had highest spiritual sanction for asserting the supremacy of the masculine genius. Yet his very emphasis betrays his dread of the subtle potency of 'Woman's dominion'. The mystic tries to reassure himself by affirming that 'there is no such thing in Eternity as a Female Will', but he cannot mask his fears. For him she embodies the power that conceives and gives birth to the illusions of material reality and its associated fallacies. She is the spirit of jealousy that seeks to maintain undivided sway by fettering the will-to-freedom. Her natural timidity, her shrinking from the disconcerting vehemences of passion, her literal and conservative spirit seem wiles to disarm and toils to ensnare Man's creative energies. Her retrogressive bias, determined by limited perceptions and congenital shrinking from the untried, beguile under specious appeals to pity, reverence, love, and chivalrous obligation. Another of her snares is her 'Chastity' not physical merely, but intellectual and aesthetic. Under cover of a tame conformity this domineering lust shelters itself from the brave venturesomeness of the liberal spirit, from a fear of the unlicensed. To this text Blake speaks with strange bitterness.

Have you known the Judgment that is arisen among the
Sons of Albion where a Man dare hardly to embrace
His own Wife for the terrors of Chastity that they call
By the name of Morality their Daughters govern all
In hidden deceit

(30 43-47)

As poet and as man Blake felt the intoxicating beauty and perfection of the natural universe, whereof Woman was at once the supreme manifestation and the symbol. He felt and feared its power over himself: it mocked and tormented the mystic in him the more because the 'natural man' was so susceptible to its spell. *Jerusalem* cannot match the *Milton* passages that turn the beauties of Nature to spiritual significations, but the sense of its power is always there. It is seen obliquely in his denial that this beauty is Nature's own: it is 'stolen' (71 32-33), it is 'witchcraft' (90 68).

This symbolism's ethical content, less distinctly definable than the epistemological and the aesthetic seems to express the appeal of the ideals of religion and virtue that are founded upon the differentiation of matter and spirit, the theistic concept of Man's relation to God, the false beauty of a fallacious holiness, and the illusion of the resurrection of the body into a life everlasting (49 25-64).

As this maturer symbolism is found side by side with what is co-temporary with *F Z vii* and *viii* so there are passages where Blake lays aside mythopoetic impediments and speaks with the resolved directness of the *Laocoon* sentences and *The Ghost of Abel*, as on pp 91 and 77. Here is the clarity of *The Marriage of Heaven and Hell*, with a more settled sense of responsibility: if the savour of lively paradox is absent a high seriousness takes its place, not unimpressively.

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Catchwords occur on the following leaves :

Page 5. His	Page 37. His	Page 48. The
„ 8. Con-	„ 38. By	„ 49. The
„ 9. To	„ 40. Bath	„ 70. His
„ 12. And	„ 43. With	„ 79. En-
„ 30. His	„ 47. These	

With the exception of the catchwords on pp 9 and 70, each of these corresponds with the first word on the succeeding page. Page 9 was originally followed by p 11, p 10 being interpolated. Page 70 presents some difficulty. It is likely that it should be read before p. 19.

Jerusalem

The

Emanation of

The Giant

Albion

1804

Printed by W. Blake, Sth Molton S^t

To the Public

After my three years' slumber on the banks of the Ocean,¹
 I again display my Giant forms to the Public My former
 Giants & Fairies having reciev'd the highest reward possible,
 the . . . and . . . of those with whom to be connected is to
 be . . . , I cannot doubt that this more consolidated &
 extended Work will be as kindly recieved The Enthusiasm
 of the following Poem, the Author hopes . . . I also hope the
 Reader will be with me wholly One in Jesus our Lord, who
 is the God . . . and Lord . . . to whom the Ancients² look'd,
 and saw his day afar off with trembling & amazement

The Spirit of Jesus is continual forgiveness of Sin he who
 waits to be righteous before he enters into the Saviour's
 kingdom, the Divine Body, will never enter there I am
 perhaps the most sinful of men I pretend not to holiness ;
 yet I pretend to love, to see, to converse with daily, as man
 with man, & the more to have an interest in the Friend of
 Sinners Therefore Reader, what you do not approve,
 & . . . me for this energetic exertion of my talent

Reader ! of books ! of heaven,
 And of that God from whom³
 Who in mysterious Sinai's awful cave,
 To Man the wond'rous art of writing gave ;
 Again he speaks in thunder and in fire,
 Thunder of Thought, & flames of fierce desire
 Even from the depths of Hell his voice I hear

The first plate contains a full-page design, without text A pilgrim,
 bearing his 'globe of fire' passes through a low door-way, to explore the
 state of error, the sleep of the spirit The second plate is the title-page

Page 3 The gaps in Blake's stereotype seem to be the result of deletions,
 some of the spaces so left being filled in with broken lines suggesting
 cloud-forms

¹ Cp Letter to Butts, 25 April 1803, quoted *Milton*, Introduction

² For the 'Ancients', the visionaries of a golden age, cp J p 52 and
 D C ii, pp 3-4, quoted *Laocoon*, 1 note See also Index, *Atlantic*, &c

³ Swinburne (*Essay*, p 284) gives the following reading of this passage—
 on what authority is not stated

Reader ! lover of books ! lover of heaven
 And of that God from whom all things are given,

S Foster Damon (*William Blake, his Philosophy and Symbols*, p 434),
 from a collation of unspecified copies gives this second line as

And of that God from whom all hymns are given

Swinburne's is the more convincing version

To the Public

Within the unfathom'd caverns of my Ear.
Therefore I print ; nor vain my types shall be
Heaven, Earth, & Hell henceforth shall live in harmony.

*Of the Measure, in which
the following Poem is written*¹

We who dwell on Earth can do nothing of ourselves , every thing is conducted by Spirits, no less than Digestion or Sleep. . . .

When this Verse was first dictated to me, I consider'd a Monotonous Cadence like that used by Milton & Shakspeare & all writers of English Blank Verse, derived from the modern bondage of Rhyming, to be a necessary and indispensable part of Verse But I soon found that in the mouth of a true Orator such monotony was not only awkward, but as much a bondage as rhyme itself. I therefore have produced a variety in every line, both of cadences & number of syllables Every word and every letter is studied and put into its fit place , the terrific numbers are reserved for the terrific parts, the mild & gentle for the mild & gentle parts, and the prosaic for inferior parts , all are necessary to each other² Poetry Fetter'd Fetters the Human Race. Nations are Destroy'd or Flourish in proportion as Their Poetry, Painting and Music are Destroy'd, or Flourish³ The Primeval State of Man was Wisdom, Art and Science.⁴

¹ This is obviously in imitation of Milton's note on ' The Verse ', prefixed to *Paradise Lost*

² See Index, *Minute Particulars*

³ Cp R. N., p cxxv, ' The Foundation of Empire is Art & Science Remove them or Degrade them, & the Empire is No More Empire follows Art, & not Vice Versa, as Englishmen suppose.'

⁴ See Index, *Science*

ΜΟΥΣ Ο ΙΗΣΟΥΣ

JERUSALEM

Chap. 1.

Of the Sleep of Ulro and of the passage through
Eternal Death and of the awaking to Eternal Life.

THIS theme calls me in sleep night after night & ev'ry morn
Awakes me at sun-rise ; then I see the Saviour over me
Spreading his beams of love & dictating the words of this
mild song

Awake ! awake ! O sleeper of the land of shadows, wake !
expand !

I am in you and you in me, mutual in love divine, 5
Fibres of love from man to man thro' Albion's pleasant land !
In all the dark Atlantic vale down from the hills of Surrey
A black water accumulates · return, Albion ! return !
Thy brethren call thee , and thy fathers and thy sons, 9
Thy nurses and thy mothers, thy sisters and thy daughters
Weep at thy soul's disease, and the Divine Vision is darken'd.
Thy Emanation that was wont to play before thy face,
Beaming forth with her daughters into the Divine bosom,—
Where hast thou hidden thy Emanation, lovely Jerusalem,
From the vision and fruition of the Holy-one ? 15
I am not a God afar off I am a brother and friend ,
Within your bosoms I reside, and you reside in me
Lo ! we are One, forgiving all Evil, Not seeking recom-
pense ; 18
Ye are my members, O ye sleepers of Beulah, land of shades !
But the perturbed Man away turns down the valleys dark :

Page 4 The Greek phrase is taken, incorrectly, from *John*, viii 9
ἐν πάσῃ μύρῳ ὁ Ἰησοῦς. Blake omits breathings and accents 1 Cp J. 3.
note 1

6 For the image cp M. 28 29-34

7 See Index, *Atlantic*

9 See Index, *Albion*, III, and *Jesus*, I a.

13 bosom] bosom Where 1st rdg

19 See Index, *Beulah*, II u After 1 20 a line del . Saying

' Phantom of the over heated brain ! shadow of immortality !
 Seeking to keep my soul a victim to thy Love, which binds
 Man the enemy of man into deceitful friendships,
 Jerusalem is not ; her daughters are indefinite.

By demonstration man alone can live, and not by faith. 25
 My mountains are my own, and I will keep them to myself :
 The Malvern and the Cheviot, the Wolds, Plinlimmon &
 Snowdon

Are mine ; here will I build my Laws of Moral Virtue.
 Humanity shall be no more, but war & princedom & victory ! '
 So spoke Albion in jealous fears, hiding his Emanation 30
 Upon the Thames and Medway, rivers of Beulah, dissembling
 His jealousy before the throne divine, darkening, cold.

[5] The banks of the Thames are clouded ! the ancient porches
 of Albion are

Darken'd ! they are drawn thro' unbounded space, scatter'd
 upon

The Void in incoher(cent) despair : Cambridge & Oxford &
 London

Are driven among the starry Wheels, rent away and dissipated
 In Chasms & Abysses of sorrow, enlarg'd without dimension,
 terrible. 5

Albion's mountains run with blood , the cries of war & of
 tumult

Resound into the unbounded night ; every Human perfection

21-29 Fallen man, infected with the errors of empiricism and morality,
 regards whatever is of vision as a delusion to be rejected for the forms of
 sense-perception and reason, the basis of 'Natural Religion', 'Rational
 Truth, Root of Evil and Good'

26-29 Cp J 31 19 'Mountains of Moral Virtue' and J 28 9-12,
 where Albion says

These hills & valleys are accursèd witnesses of Sin
 I therefore condense them into solid rocks, stedfast
 That Man be separate from Man & here I plant my seat

30-31 The Emanation is the vision or the capacity for vision see In lex,
Emanation

31 In Blake's topographical symbolism the Thames, and here the
 Medway also, has, in its association with London, the symbol of man's
 spiritual cosmos, an ancillary sense, the current of man's life

Page 5. 1-5 The darkening of the porches represents the alteration in
 Man's relation to the perfect existence of Eternity that follows his fall
 It may either have a general reference to this change, or indicate more
 particularly the narrowing of perception, from the comprehensive vision
 of the mystic to the restricted outlook of the materialist and moralist
 Cp M 27. 1-5

3-12 See Index, *Los*, Note II B

7-8 Cp J 49 21-22

The Visions of Eternity, by reason of narrowed perception
 Are become weak Visions of Time & Space fix'd into furrows of death.

Of mountain & river & city are small & wither'd & darken'd.
Cam is a little stream ! Ely is almost swallow'd up !

Lincoln & Norwich stand trembling on the brink of Udan-
Adan ! 10

Wales and Scotland shrink themselves to the west and to the
North,

Mourning for fear of the warriors in the Vale of Entuthon-
Benython.

Jerusalem is scatter'd abroad like a cloud of smoke thro'
non-entity .

Moab & Ammon & Amalek & Canaan & Egypt & Aram
Recieve her little-ones for sacrifices and the delights of cruelty

Trembling I sit day and night , my friends are astonish'd
at me , 16

Yet they forgive my wanderings I rest not from my great
task,

To open the Eternal Worlds, to open the immortal Eyes
Of Man inwards into the Worlds of Thought, into Eternity
Ever expanding in the Bosom of God, the Human Imagina-
tion 20

O Saviour ! pour upon me thy Spirit of meekness & love
Annihilate the Selfhood in me ! be thou all my life !
Guide thou my hand which trembles exceedingly upon the
rock of ages,

While I write of the building of Golgonooza & of the terrors
of Entuthon,

Of Hand & Hyle & Coban, of Kwantok, Peachey, Brereton,
Slayd-& Hutton , 25

Of the terrible sons & daughters of Albion and their Genera-
tions !

Scotfield, Kox, Kotope and Bowen revolve most mightily upon
The Furnace of Los before the eastern gate bending their fury,
They war to destroy the Furnaces, to desolate Golgonooza,
And to devour the Sleeping Humanity of Albion in rage &
hunger 30

They revolve into the Furnaces Southward & are driven forth
Northward,

11 Cp J 16 22

Scotland pours out his Sons to labour at the Furnaces,
Wales gives his Daughters to the Looms

14 See Index, *Vala*, Note II B

16-26 Blake speaks in *propria persona*

23 Cp F Z ix 284 note

28 See Index, *Cardinal Points*

25-33 See Index, *Spectre*, Note II A

Divided into Male and Female forms time after time.
From these Twelve all the Families of England spread abroad.

The Male is a Furnace of beryll; the Female is a golden
Loom;

I behold them and their rushing fires overwhelm my Soul 35
In London's darkness, and my tears fall day and night
Upon the Emanations of Albion's Sons, the Daughters of
Albion,

Names anciently remember'd, but now contemn'd as fictions,
Although in every bosom they controll our Vegetative powers.

These are united into Tirzah and her Sisters on Mount Gilead,
Cambel & Gwendolen & Conwenna & Cordella & Ignoge; 41
And these united into Rahab in the Covering Cherub on
Euphrates,

Gwiniverra & Gwinefred & Gonorill & Sabrina beautiful,
Estrild, Mehetabel & Ragan, lovely Daughters of Albion;
They are the beautiful Emanations of the Twelve Sons of
Albion. 45

The Starry Wheels revolv'd heavily over the Furnaces,
Drawing Jerusalem in anguish of maternal love
Eastward, a pillar of a cloud, with Vala upon the mountains
Howling in pain, redounding from the arms of Beulah's
Daughters

Out from the Furnaces of Los above the head of Los, 50
A pillar of smoke writhing afar into Non-Entity, redounding
Till the cloud reaches afar outstretch'd among the Starry
Wheels

Which revolve heavily in the mighty Void above the Furnaces.
O what avail the loves & tears of Beulah's lovely Daughters?
They hold the Immortal Form in gentle bands & tender tears.

34 It has not been found possible to explain these terms. The line
recurs J 90 27

39 Cp J 3, *To the Public* 'We who dwell on Earth can do nothing
of ourselves, every thing is conducted by Spirits, no less than Digestion
or Sleep'

40 Cp F Z viii 2 note

40-44 This partition of Albion's Daughters between Rahab and Tirzah
has no apparent significance, beyond emphasizing their identity with the
two last named: see Index, *Vala*, Note I C

46 Cp F Z i 260 note

47 The 'maternal' is constantly opposed to the 'Human' It is
identified with the 'mortal and perishing nature', the perverted vision in
metaphysic and ethic which Blake symbolizes in the Female: see Index,
Sex Here apparently the reference is to the degradation of the spiritual
life beneath the distracting influence of mundane environment

54-59 'The Sanctuary of Eden is in the Camp, in the Outline, in the
Circumference' (J 69 41-42) Again 'the Outline, the Circumference and

But all within is open'd into the deeps of Entuthon Benython,
A dark and unknown night, indefinite, unmeasurable, without
end, 57

Abstract Philosophy warring in enmity against Imagination,
(Which is the Divine Body of the Lord Jesus, blessed for ever.)
And there Jerusalem wanders with Vala upon the mountains.
Attracted by the revolutions of those Wheels, the Cloud of
smoke 61

Immense, and Jerusalem & Vala weeping in the Cloud
Wander away into the Chaotic Void, lamenting with her
Shadow

Among the Daughters of Albion, among the Starry Wheels,
Lamenting for her children, for the sons & daughters of
Albion. 65

Los heard her lamentations in the deeps afar : his tears fall
Incessant before the Furnaces, and his Emanation divided in
pain

Eastward toward the Starry Wheels. But Westward a black
Horror,

[6] His Spectre driv'n by the Starry Wheels of Albion's sons,
black and

Opake, divided from his back . he labours and he mourns.

For as his Emanation divided, his Spectre also divided
In terror of those starry wheels and the Spectre stood over
Los

Howling in pain, a black'ning Shadow, black'ning dark &
opake, 5

Cursing the terrible Los, bitterly cursing him for his friendship
To Albion, suggesting murderous thoughts against Albion.

Los rag'd and stamp'd the earth in his might & terrible wrath.
He stood and stamp'd the earth then he threw down his
hammer in rage &

Form ' are identified with ' Forgiveness of Sins, which is Self-Annihilation ' (J 98 22-23) These symbols of the supreme state of existence relate to the Human Form, apparent as Jesus see Index, *Jesus* The knowledge of this state is preserved in Beulah, whose Daughters are the Daughters of Inspiration

60-65 The punctuation of this passage is conjectural ' Her ' in l 63 evidently refers to Jerusalem The relation between the Cloud, Jerusalem, Jerusalem's Shadow, and Vala, is obscure See Index, *Shadow*

66-p 6 2 See Index, *Sex* The whole episode of Los's struggles with his Spectre may be compared with Blake's account of his own spiritual experiences cp Letter to Hayley, 23 October 1804 (R , p 168), and to Butts, 22 November 1802 (R , p 102)

In fury : then he sat down and wept, terrified : Then arose
And chaunted his song, labouring with the tongs and hammer.
But still the Spectre divided, and still his pain increas'd. 12

In pain the Spectre divided, in pain of hunger and thirst,
To devour Los's Human Perfection ; but when he saw that
Los

- [7] Was living, panting like a frightened wolf and howling
He stood over the Immortal in the solitude and darkness
Upon the dark'ning Thames across the whole Island west-
ward,

A horrible Shadow of Death among the Furnaces beneath
The pillar of folding smoke ; and he sought by other means
To lure Los, by tears, by arguments of science & by terrors,
Terrors in every Nerve, by spasms & extended pains , 7
While Los answer'd unterrified to the opake blackening Fiend.

And thus the Spectre spoke : ' Wilt thou still go on to
destruction

Till thy life is all taken away by this deceitful Friendship ?
He drinks thee up like water ; like wine he pours thee 11
Into his tuns ; thy Daughters are trodden in his vintage,
He makes thy Sons the trampling of his bulls ; they are
plow'd

And harrow'd for his profit lo ! thy stolen Emanation
Is his garden of pleasure · all the Spectres of his Sons mock
thee 15

Look how they scorn thy once admirèd palaces, now in ruins
Because of Albion, because of deceit and friendship ! For Lo !
Hand has peopled Babel & Nineveh ; Hyle, Ashur & Aram ·

Page 7 3 The spectrous influence acts against the west, the quarter of
vision and spiritual liberty

9-17 The spectre urges the apparent futility of all regenerative labours
on man's behalf, seeing that they are perverted at their entry into mundane
life A similar idea is expressed in other symbols and from the point of
view of the visionary, in *Ross MS lxxv 5-14* (Clar Press, p 213) The
Greeks and Romans stand for the 'spectrous' illusions, particularly in art

And if Bezaleel and Ahohab drew

What the finger of God pointed to their View,

Shall we suffer the Roman and Grecian rods

To compell us to worship them as Gods ?

They [the Greeks and Romans] stole them from the Temple of the Lord

And worshipp'd them that they might make Inspired Art abhorr'd ,

The Wood and Stone were call'd the Holy Things

And their Sublime Intent given to their kings

All the Atonements of Jehovah spurn'd

And Criminals to Sacrifices turn'd

15-25 See Index, *Spectre*, Note II a

Coban's son is Nimrod : his son Cush is adjoin'd to Aram
By the Daughter of Babel in a woven mantle of pestilence
& war. 20

They put forth their spectrous cloudy sails which drive their
immense

Constellations over the deadly deeps of indefinite Udan-Adan.
Kox is the Father of Shem & Ham & Japheth ; he is the Noah
Of the Flood of Udan-Adan. Hut'n is the Father of the Seven
From Enoch to Adam. Schofield is Adam who was New- 25
Created in Edom I saw it indignant, & thou art not movèd.
This has divided thee in sunder, and wilt thou still forgive ?
O ! thou seest not what I see, what is done in the Furnaces.
Listen, I will tell thee what is done in moments to thee
unknown

Luvah was cast into the Furnaces of affliction and sealèd ;
And Vala fed in cruel delight the Furnaces with fire. 31
Stern Urizen beheld, urg'd by necessity to keep
The evil day afar, and if perchance with iron power
He might avert his own despair : in woe & fear he saw
Vala incircle round the Furnaces where Luvah was clos'd. 35
With joy she heard his howlings & forgot he was her
Luvah,

With whom she liv'd in bliss in times of innocence & youth
Vala comes from the Furnace in a cloud, but wretched Luvah
Is howling in the Furnaces in flames among Albion's Spectres,
To prepare the Spectre of Albion to reign over thee, O Los,
Forming the Spectres of Albion according to his rage, 41
To prepare the Spectre sons of Adam, who is Scofield, the
Ninth

Of Albion's sons & the father of all his brethren in the
Shadowy

Generation. Cambel & Gwendolen wove webs of war & of
Religion to involve all Albion's sons, and when they had 45
Involv'd Eight, their webs roll'd outwards into darkness,
And Scofield the Ninth remain'd on the outside of the Eight,
And Kox, Kotope, & Bowen, One in him, a Fourfold Wonder,

24 The Flood of Udan-Adan is equivalent to the symbol Atlantic Ocean
see Index, *Atlantic*

30-37 These lines occur F Z u 282-289

42-49 It has not been found possible to discriminate between the
different Sons of Albion, so that the significance of these intricate com-
binations remains obscure It may be noted that 'Fourfold' is very
uncommon in its present association with a non-visionary agency. Its
normal use is to emphasize the unity of the spiritual elements in the
Eternal or Four-fold Man

44-46 See Index, *Weaving*, I

Involv'd the Eight. Such are the Generations of the Giant Albion,

To separate a Law of Sin, to punish thee in thy members.'

Los answer'd · ' Altho' I know not this, I know far worse than this : 51

I know that Albion hath divided me, and that thou, O my Spectre,

Hast just cause to be irritated . but look stedfastly upon me ; Comfort thyself in my strength ; the time will arrive

When all Albion's injuries shall cease, and when we shall 55

Embrace him tenfold bright, rising from his tomb in immortality.

They have divided themselves by Wrath, they must be united by

Pity · let us therefore take example & warning, O my Spectre.

O that I could abstain from wrath ! O that the Lamb

Of God would look upon me and pity me in my fury 60

In anguish of regeneration, in terrors of self annihilation.

Pity must join together those whom wrath has torn in sunder ;

And the Religion of Generation which was meant for the destruction

Of Jerusalem become her covering till the time of the End.

O holy Generation, Image of regeneration, 65

O point of mutual forgiveness between Enemies,

Birthplace of the Lamb of God incomprehensible !

The Dead despise & scorn thee & cast thee out as accursèd,

Seeing the Lamb of God in thy gardens & thy palaces, 69

Where they desire to place the Abomination of Desolation

Hand sits before his furnace · scorn of others & furious pride

52-53 Cp the protest of Los's sons against their father's forbearance M 20 27-23 43 Both passages emphasize the obligation to continual forgiveness They deprecate all resentment such as even the frailer self in the mystic his Spectre, feels naturally against the hostility of the unregenerate it is another form of the error of 'self righteousness', cp below, ll 71-73 and J 8 7-17 58-59 Cp M 22 47-60 and J 31 29-38

61 See Index, *Self-Annihilation*

63-70 See Index, *Sex* 'Holy Generation', the union of sexes, figures the unifying of contraries, and its fruitfulness is justified in the Incarnation, the revelation of the supreme truth that the Human and the Divine are one Against this is set the ascetic reprobation of sex which symbolizes the rationalistic tendency to insist on difference, analytically to divide and not to unite, and this, to Blake, is an activity spiritually sterile, 'the Abomination of Desolation' (see M. p 43, *passim*) Divine intervention has broken athwart the course of ascetic-rationalist schemes, 'the Religion of Generation', as, for example, when the Incarnation occurred among the people of the Law of Sinai, so that in its own despite a just interpretation of it is found to express something of truth, i e to become the 'covering' of Jerusalem, and serves to give half-veiled expression to an ideal until the coming of the full light of truth (ll 64-65).

Freeze round him to bars of steel & to iron rocks beneath
 His feet : indignant self-righteousness like whirlwinds of the
 north 73
 [8] Rose up against me thundering from the Brook of Albion's
 River,
 From Ranelagh & Strumbolo, from Cromwell's gardens &
 Chelsea
 The place of wounded Soldiers, but when he saw my Mace
 Whirl'd round from heaven to earth, trembling he sat ; his cold
 Poisons rose up, & his sweet deceits cover'd them all over ;
 With a tender cloud. As thou art now such was he, O Spectre.
 I know thy deceit & thy revenges, and unless thou desist
 I will certainly create an eternal Hell for thee. Listen !
 Be attentive ! be obedient ! Lo ! the Furnaces are ready to
 relieve thee.
 I will break thee into shivers & melt thee in the furnaces of
 death ; 10
 I will cast thee into forms of abhorrence & torment if thou
 Desist not from thine own will & obey not my stern command.
 I am clos'd up from my children . my Emanation is dividing,
 And thou, my Spectre, art divided against me. But mark,
 I will compell thee to assist me in my terrible labours, To beat
 These hypocritic Selfhoods on the Anvils of bitter Death. 16
 I am inspir'd . I act not for myself for Albion's sake
 I now am what I am, a horror and an astonishment

Page 8 1 Cp M 11 35 note

² These places are to the west of London Ranelagh House and Gardens stood to the east of Chelsea Hospital. Strumbolo House in Pimlico was a minor place of entertainment with tea-gardens attached Cromwell's Gardens, adjoining Hale House, Brompton, traditionally associated with the Protector, was a similar place of popular resort These places of amusement, situated in the western or visionary quarter, are symbols of the corporeal or 'spectrous' influences that impede and perhaps infect the spiritual labours of the mystic. Cp J 77 'Every pleasure that intermingles with the duty of our station is a folly unredeemable and is planted like the seed of a wild flower among our wheat'

⁴⁻⁶ The Spectre's incitements against the Enemies of Vision mask themselves under pretences of loyalty to vision, yet they are but 'deceits' and 'revenges' 'Uncircumcised pretences to Chastity' These perverse inclinations within himself the visionary must subdue, at all costs cp ll 16-35 and J 5 16-22

¹⁵ See Index, *Spectre*, III An instance of this subjection of the Spectre is given in the description of Blake's 'Canterbury Pilgrims' (D C iii) 'There are always these two classes of learned sages, the poetical and the philosophical. The painter has put them side by side as if the youthful clerk had put himself under the tuition of the mature poet. Let the Philosopher always be the servant and scholar of inspiration, and all will be happy' So in ll 23-26 Reason is enlightened by Inspiration, so that it sees from without, the error of which it has been the cause. Similarly, at the final Regeneration, Error appears as a thing remote. cp J 92. 13-22

Shudd'ring the heavens to look upon me. Behold what
cruelties
Are practised in Babel & Shinar, & have approach'd to Zion's
Hill.' 20

While Los spoke, the terrible Spectre fell shudd'ring before
him,

Watching his time with glowing eyes to leap upon his prey.
Los open'd the Furnaces. in fear the Spectre saw to Babel
& Shinar

Across all Europe & Asia ; he saw the tortures of the Victims ,
He saw now from the outside what he before saw & felt from
within 25

He saw that Los was the sole uncontroll'd Lord of the
Furnaces.

Groaning he kneel'd before Los's iron-shod feet on London
Stone,

Hung'ring & thirsting for Los's life, yet pretending obedience,
While Los pursu'd his speech in threat'nings loud & fierce :

' Thou art my Pride & Self-righteousness. I have found thee
out 30

Thou art reveal'd before me in all thy magnitude & power.
Thy Uncircumcised pretences to Chastity must be cut in
sunder

Thy holy wrath & deep deceit cannot avail against me,
Nor shalt thou ever assume the triple-form of Albion's Spectre ,
For I am one of the living dare not to mock my inspired
fury. 35

If thou wast cast forth from my life, if I was dead upon the
mountains,

Thou mightest be pitied & lov'd ; but now I am living unless
Thou abstain ravening I will create an eternal Hell for thee
Take thou this Hammer & in patience heave the thundering
Bellows ,

²⁴ Europe and Asia symbolize states of error see Introductions to
Europe and The Song of Los

²⁷ London Stone is consistently regarded by Blake as symbolically
equivalent to the Temples of Stonehenge and other Druidical monuments,
Druidism being used as synonymous with the error of Natural Religion.
The Stone is generally associated with expressions of repressive Morality,
as 'Sacrifice' and 'the Sleep of Death'

³² See Index, *Self-Annihilation, Circumcision.*

³⁴ 'The triple form of Albion's Spectre' is in nowise different from the
Spectre. It is called the 'Triple Headed Gog-Magog Giant of Albion'
(*J.* 98. 52) and is described at length as Hand, one of Albion's Sons
(*J.* 70. 1-16).

Take thou these Tongs; strike thou alternate with me;
labour obedient. 40

Hand & Hyle & Koban, Skofeld, Kox & Kotope labour
mightily

In the Wars of Babel & Shinar; all their Emanations were
Condens'd. Hand has absorb'd all his Brethren in his might;
All the infant Loves & Graces were lost, for the mighty Hand

[9] Condens'd his Emanations into hard opake substances,
And his infant thoughts & desires into cold dark cliffs of death.
His hammer of gold he siez'd and his anvil of adamant.
He siez'd the bars of condens'd thoughts, to forge them
Into the sword of war, into the bow and arrow, 5

Into the thundering cannon and into the murdering gun.

I saw the limbs form'd for exercise contemn'd, & the beauty of
Eternity look'd upon as deformity, & loveliness as a dry tree.

I saw disease forming a Body of Death around the Lamb 9

Of God, to destroy Jerusalem & to devour the body of Albion,

By war and stratagem to win the labour of the husbandman;

Awkwardness arm'd in steel, Folly in a helmet of gold,

Weakness with horns & talons, ignorance with a rav'ning
beak,

Every Emanative joy forbidden as a Crime,

And the Emanations buried alive in the earth with pomp of
religion 15

Inspiration deny'd, Genius forbidden by laws of punishment

I saw terrified I took the sighs & tears & bitter groans,

I lifted them into my Furnaces, to form the spiritual sword

That lays open the hidden heart I drew forth the pang

Of sorrow red hot I work'd it on my resolute anvil. 20

I heated it in the flames of Hand & Hyle & Coban

Nine times Gwendolen & Cambel & Gwineverra

Are melted into the gold, the silver, the liquid ruby,

The crysolite, the topaz, the jacinth & every precious stone.

Loud roar my Furnaces and loud my hammer is heard 25

I labour day and night I behold the soft affections

44 See Index, *Minute Particulars*

Page 9 9-10 'The spectrous power seeks 'to Vegetate the Divine Vision',
to establish the doctrines of physical reality and moral responsibility
against Imagination See *Advertisement* and *Cat* 1810, *passim*, for Blake's
experience of this antagonism in the spheres of poetry and art, and his
sense of the significance of his own struggles against it

26 Cp Blake's letter to Hayley, 23 October 1804 (R, p 171) 'Oh!
the distress I have undergone, and my poor wife with me, incessantly
labouring and incessantly spoiling what I had done well. Every one of
my friends was astonished at my faults, and could not assign a reason.
they knew my industry and abstinence from every pleasure for the sake
of study, and yet—and yet—and yet there wanted the proofs of industry

Condense beneath my hammer into forms of cruelty ,
 But still I labour in hope, tho' still my tears flow down,
 That he who will not defend Truth may be compell'd to
 defend

A Lie, that he may be snared and caught and snared and
 taken, 30
 That Enthusiasm and Life may not cease arise, Spectre,
 arise !'

Thus they contended among the Furnaces with groans & tears
 Groaning the Spectre heav'd the bellows, obeying Los's frowns,
 Till the Spaces of Erin were perfected in the furnaces
 Of affliction and Los drew them forth, compelling the harsh
 Spectre 35

[10] Into the Furnaces & into the valleys of the Anvils of Death,
 And into the mountains of the Anvils & of the heavy Hammers,
 Till he should bring the Sons & Daughters of Jerusalem to be
 The Sons & Daughters of Los, that he might protect them from
 Albion's dread Spectres storming, loud, thunderous &
 mighty 5

The Bellows & the Hammers move compell'd by Los's hand

And this is the manner of the Sons of Albion in their strength
 They take the Two Contraries which are call'd Qualities, with
 which

Every Substance is clothèd , they name them Good & Evil
 From them they make an Abstract, which is a Negation 10
 Not only of the Substance from which it is derived,
 A murderer of its own Body, but also a murderer
 Of every Divine Member it is the Reasoning Power,
 An Abstract objecting power that Negatives every thing
 This is the Spectre of Man, the Holy Reasoning Power, 15
 And in its Holiness is closèd the Abomination of Desolation

Therefore Los stands in London building Golgonooza,

in my works' This obstruction he ascribes earlier in the same letter to
 his 'spectrous fiend'

29 Cp note to Lavater, *Aphorism* 399 Active Evil is better than
 Passive Good' and cp F Z ix 151-154 34 See Index, Erin

Page 10 appears to be an interpolation The catchword 'To' on p 9
 agrees with the first word on p 11 but not with that on the present page

1 Here the Anvil is identical in meaning with the 'Mundane Shell' in
 its regenerative aspect

10-16 See Index *Spectre*

17 It is not easy to formulate a comprehensive definition of the symbol
 London Sometimes it is used normally as a place-name (M 40 ll 36, 39,
 and 40 J 15 20), while its various districts and environs have the same
 general significance as the points of compass towards which they lie, with
 relation to Lambeth But of the more definitely symbolic uses, the

Compelling his Spectre to labours mighty ; trembling in fear
The Spectre weeps, but Los unmov'd by tears or threats
remains.

' I must Create a System, or be enslav'd by another Man's :
I will not Reason & Compare my business is to Create.' 21

So Los, in fury & strength, in indignation & burning wrath.
Shudd'ring the Spectre howls his howlings terrify the night.
He stamps around the Anvil, beating blows of stern despair.
He curses Heaven & Earth, Day & Night & Sun & Moon ; 25
He curses Forest, Spring & River, Desart & sandy Waste,
Cities & Nations, Families & Peoples, Tongues & Laws,
Driven to desperation by Los's terrors & threat'ning fears.

Los cries ' Obey my voice & never deviate from my will,
And I will be merciful to thee be thou invisible to all 30
To whom I make thee invisible, but chief to my own Children,
O Spectre of Urthona Reason not against their dear approach
Nor them obstruct with thy temptations of doubt & despair
O Shame, O strong & mighty Shame ! I break thy brazen
fetters

commonest makes it one of a quaternion, Verulam, London, York, and Edinburgh, that correspond with the four Zoas (J 46 24 59 13-14 : 74 3-4)
This use is apparently related to J 38 29-39, where London appears as one of the Eternals who enter mortal life to regenerate Man

I [Blake] behold London, a Human awful wonder of God
He says ' Return, Albion, return ' I give myself for thee
My Streets are my Ideas of Imagination
Awake, Albion, awake, and let us awake up together !
My Houses are Thoughts, my Inhabitants, Affections,
The children of my thoughts, walking within my blood-vessels, .
For Albion's sake and for Jerusalem thy Emanation,
I give myself, and these my brethren give themselves for Albion

Elsewhere, as a centre of visionary influence in mortal life, it is associated with Golgonooza, the ' Spiritual Fourfold London ' see Index, *Golgonooza*
In this sense it seems to embody Blake's own experience of London, as a place favourable to seeing visions, dreaming dreams, prophesying, and speaking parables (cp Letter to Butts, 25 April 1803). In other passages it is taken as the type of existence under various conditions cp ' London ' (S E, Clar Press, p 131). J 29 19 79 24-32

31 The Children of Los in this passage may be either mortal men, Los being the Time-spirit (J 86 48), or else the works of the Spirit of Prophecy, its ' births of Intellect ' (Cal 1810) The latter interpretation is the more probable in view of ll 37-39 below For the commoner use of the symbol see Index, *Los*, Note II a

32 See Index, *Los*, Note I

34 Shame, Jealousy, Secrecy used in the earlier books to denote the temper of the prudential moralist, here extend to that repugnance to all forms of visionary activity which restrains the powers of man in bondage to the doctrines of Natural Religion

Chapter I

If thou refuse, thy present torments will seem southern breezes
To what thou shalt endure if thou obey not my great will.'

The Spectre answer'd: 'Art thou not ashamed of those thy
Sins

That thou callest thy Children? lo, the Law of God commands
That they be offered upon his Altar. O cruelty & torment,
For thine are also mine! I have kept silent hitherto ⁴⁰
Concerning my chief delight; but thou hast broken silence.
Now I will speak my mind. Where is my lovely Enitharmon,
O thou my enemy, where is my Great Sin? She is also thine.
I said: "Now is my grief at worst, incapable of being
Surpassed". but every moment it accumulates more & more
It continues accumulating to eternity. the joys of God
advance ⁴⁶

For he is Righteous; he is not a Being of Pity & Compassion,
He cannot feel Distress; he feeds on Sacrifice & Offering,
Delighting in cries & tears, & clothed in holiness & solitude
But my griefs advance also, for ever & ever without end. ⁵⁰
O that I could cease to be! Despair! I am Despair,
Created to be the great example of horror & agony. also my
Prayer is vain I called for compassion; compassion mock'd,
Mercy & pity threw the grave stone over me & with lead
And iron bound it over me for ever. Life lives on my ⁵⁵
Consuming, & the Almighty hath made me his Contrary,
To be all evil, all reversed & for ever dead, knowing
And seeing life, yet living not. how can I then behold
And not tremble? how can I be beheld & not abhorred?'

So spoke the Spectre shudd'ring, & dark tears ran down his
shadowy face ⁶⁰

Which Los wiped off, but comfort none could give or beam
of hope

Yet ceased he not from labouring at the roarings of his Forge,

46-59 This concept of Deity as 'a God afar off' is comparable with the
pointed criticism in the vision of Godhead in F Z III 45 seq. a 'Shadow'
from 'Man's wearied intellect'

pure, perfect, holy, in white linen pure he hover'd
A sweet entrancing self delusion, a wat'ry vision of Man,
Soft exulting in existence, all the Man absorbing

Cp J 23 29

God in the dreary Void
Dwells from Eternity, wide separated from the Human Soul
Identifying this God with Satan, 'the Idol Virtues of the Natural Heart,
its Selfish Natural Virtue,' Blake writes (M 39 37)

Thy purpose & the purpose of thy Priests & of thy Churches
Is to impress on men the fear of death, to teach
Trembling & fear, terror, constriction, abject selfishness

Jerusalem

[11]

With iron & brass Building Golgonooza in great contendings,
Till his Sons & Daughters came forth from the Furnaces
At the sublime Labours; for Los compell'd the invisible Spectre
[11] To labours mighty with vast strength, with his mighty chains ·
In pulsations of time & extensions of space, like Urns of
Beulah,

With great labour upon his anvils & in his ladles the Ore
He lifted, pouring it into the clay ground prepar'd with art,
Striving with Systems to deliver Individuals from those
Systems, 5
That whenever any Spectre began to devour the Dead,
He might feel the pain as if a man gnaw'd his own tender
nerves.

Then Erin came forth from the Furnaces, & all the Daughters
of Beulah

Came from the Furnaces by Los's mighty power for Jeru-
salem's

Sake, walking up and down among the Spaces of Erin · 10
And the Sons and Daughters of Los came forth in perfection
lovely

And the Spaces of Erin reach'd from the starry heighth to
the starry depth

Los wept with exceeding joy & all wept with joy together
They fear'd they never more should see their Father, who
Was built in from Eternity in the Cliffs of Albion. 15

But when the joy of meeting was exhausted in loving embrace,
Again they lament. ' O what shall we do for lovely Jerusalem,
To protect the Emanations of Albion's mighty ones from
cruelty?

Sabrina & Ignoge begin to sharpen their beamy spears
Of light and love, their little children stand with arrows of
gold. 20

Ragan is wholly cruel Scofield is bound in iron armour,
He is like a mandrake in the earth before Reuben's gate.
He shoots beneath Jerusalem's walls to undermine her founda-
tions

Page 11 1-3 The Urns of Beulah cannot be explained

3-4 Cp M H H, p 15 and *note* 5 Cp M 7 13 *note*

6 Cp M 39 14 and 40 18-21

15 This line recurs with slight change in J 19 33 Cp. B. U. v 14-15,
J 74 24-30 21 Cp. M 17 59.

22 Cp J 93 8 and Gen xxx 14 The line seems to have the same
meaning as l 23, that is, it relates to the subversion of the visionary by
the repressive influence of 'corporeal war' see *Milton, Preface, note 2*

Vala is but thy Shadow, O thou loveliest among women :
 A shadow animated by thy tears, O mournful Jerusalem ! 25
 [12] Why wilt thou give to her a Body whose life is but a Shade,
 Her joy and love a shade, a shade of sweet repose ?
 But animated and vegetated, she is a devouring worm.
 What shall we do for thee, O lovely mild Jerusalem ?'

And Los said : ' I behold the finger of God in terrors. 5
 Albion is dead , his Emanation is divided from him.
 But I am living ; yet I feel my Emanation also dividing.
 Such thing was never known. O pity me, thou all-piteous-one !
 What shall I do, or how exist, divided from Enitharmon ?
 Yet why despair ? I saw the finger of God go forth 10
 Upon my Furnaces from within the Wheels of Albion's Sons,
 Fixing their Systems permanent, by mathematic power
 Giving a body to Falshood that it may be cast off for ever,
 With Demonstrative Science piercing Apollyon with his own
 bow. 14

God is within & without he is even in the depths of Hell !'

Such were the lamentations of the Labourers in the Furnaces.

And they appear'd within & without, incircling on both sides
 The Starry Wheels of Albion's Sons, with Spaces for Jerusalem
 And for Vala the shadow of Jerusalem, the ever mourning
 Shade,

On both sides, within & without, beaming gloriously. 20

Terrified at the sublime Wonder, Los stood before his Fur-
 naces ,

And they stood around, terrified with admiration at Erin's
 Spaces ,

For the Spaces reach'd from the starry heighth to the starry
 depth.

And they buildd Golgonooza, terrible eternal labour.

24 Jerusalem is the glory or radiance emanating from the perfect state ,
 its perversion into the body of error, that arises from ' doubts and fears ',
 is Vala

25 Tears here symbolize the conditions that lead to the distorting or
 obscuring of spiritual perceptions cp J 66 30, where the Daughters
 of Albion

pour cold water over his [Man's] brain in front to cause
 Lids to grow over his eyes in veils of tears.

Page 12 1-3 These lines are addressed to Man

10-15 Cp M 28 39 note In other terms ' Mercy ' changes ' Death
 into ' Sleep ', and that which was meant for the destruction of Man
 becomes his covering till the time of the end , the Crucifixion becomes the
 means to the overthrow of the Law that commanded it, and Calvary and
 Golgotha become Golgonooza, ' a building of pity and compassion '

Jerusalem

[12

What are those golden builders doing? Where was the
burying-place 25

Of soft Ethinthus? Near Tyburn's fatal Tree? Is that
Mild Zion's hill's most ancient promontory, near mournful
Ever weeping Paddington? Is that Calvary and Golgotha
Becoming a building of pity and compassion? Lo!
The stones are pity, and the bricks well wrought affections
Enamel'd with love & kindness; & the tiles engraven gold,
Labour of merciful hands; the beams & rafters are forgive-
ness,

The mortar & cement of the work tears of honesty, the nails
And the screws & iron braces are well wrought blandishments
And well contrivèd words, firm fixing, never forgotten, 35
Always comforting the remembrance; the floors humility;
The cielings devotion, the hearths thanksgiving.

Prepare the furniture, O Lambeth, in thy pitying looms!
The curtains woven tears & sighs, wrought into lovely forms
For comfort, there the secret furniture of Jerusalem's
chamber 40

Is wrought. Lambeth! the Bride, the Lamb's Wife, loveth
thee

Thou art one with her & knowest not of self in thy supreme joy.
Go on, builders, in hope! tho' Jerusalem wanders far away
Without the gate of Los, among the dark Satanic wheels.

Fourfold the Sons of Los in their divisions, and fourfold 45
The great City of Golgonooza fourfold toward the north,

26 Cp *Europe*, 158 *note*, and F Z viii 353 For Tyburn's tree cp
F Z ii 249 *note*

38-42 Cp M 4 14 *note* It is possible that the 'furniture' here men-
tioned may allude to Blake's work as a 'prophet', for 'the Building up
of Jerusalem'. During the period of his residence in Lambeth he produced
the greater part of his earlier symbolic writings

44 Cp J 39 7-10 and 5 60-65

45-60 The 'Four Faces' are the Four Eternal Senses of Man, 'the
Human Nerves of Sensation, the Four Rivers of the Water of Life'
(J 98 12-23). In his scheme of correspondences, consistent so far as it
goes, Blake identifies them with the Zoas (see Index, *Zoas*). Tharmas
with the Tongue (J 63 5), and Los with the Ear (F Z i 14-15 M 28 40).
Luvah in the East is associated with the 'Nerves of the expansive Nostrils'
flowing 'East in Rivers of bliss' exhaling odours and receptive of joy
(J 49 38), while the Eye can only be connected with Urizen through their
possession of a common station in the south. Further they are associated
with the Elements and their respective 'Creatures' (J 36. 31-36). Luvah
with Fire and the Genui, Urthona with Earth and its Gnomes, Tharmas
with Water and the Nymphs; Urizen with the Air and Fairies. The
'English names' of the Zoas, 'Verulam, London, York and Edinburgh'
(J 59 14), cannot be allocated. But though Blake returns from time to
time to this system of correspondences, it appears to be of no account in
the exposition of his doctrine, and is often entirely lost sight of

And toward the south fourfold, & fourfold toward the east
& west,

Each within other toward the four points : that toward
Eden, and that toward the World of Generation,

And that toward Beulah and that toward Ulro. 50

Ulro is the space of the terrible starry wheels of Albion's sons.
But that toward Eden is wallèd up till time of renovation,
Yet it is perfect in its building, ornaments & perfection.

And the Four Points are thus beheld in Great Eternity :

West the Circumference South the Zenith North 55

The Nadir . East the Center, unapproachable for ever.

These are the four Faces towards the Four Worlds of
Humanity

In every Man Ezekiel saw them by Chebar's flood.

And the Eyes are the South, and the Nostrils are the East,

And the Tongue is the West, and the Ear is the North. 60

And the North Gate of Golgonooza toward Generation

Has four sculptur'd Bulls terrible before the Gate of iron,

And iron the Bulls and that which looks toward Ulro,

Clay bak'd & enamel'd, eternal glowing as four furnaces

Turning upon the Wheels of Albion's sons with enormous
power. 65

And that toward Beulah four, gold, silver, brass & iron ,

[13] And that toward Eden, four, form'd of gold, silver, brass &
iron.

The South a golden Gate, has four Lions terrible, living ,

That toward Generation four, of iron carv'd wondrous ,

That toward Ulro four, clay bak'd, laborious workmanship ,

That toward Eden four, immortal, gold, silver, brass & iron

The Western Gate, fourfold, is clos'd, having four Cherubim

Its guards, living, the work of elemental hands, laborious task ,

Like Men hermaphroditic, each wingèd with eight wings.

That towards Generation, iron ; that toward Beulah, stone ,

58 Cp Ezek 1 1-28

63 See Index, *Ulro*.

65 Cp F Z 1 260 note

Page 13 6-11 The closing of the Western Gate, the Gate of the Tongue may be said to emphasize the divergence between man's mortal state and his spiritual life in Eternity, Eden, the World of Imagination. It may further signify that from the nature of mundane existence truth cannot be uttered, or since the tongue is identified with the sense of touch (M 24 46), the buttress of the illusion of physical reality, it may represent the obstacle that bars the way of man's return to spiritual modes of perception Cp *Paradise Lost*, viii 579 seq

Jerusalem

[13

That toward Ulro, clay ; that toward Eden, metals ; 10
But all clos'd up till the last day, when the graves shall yield
their dead.

The Eastern Gate, fourfold ; terrible & deadly its ornaments,
Taking their forms from the Wheels of Albion's sons, as cogs
Are form'd in a wheel to fit the cogs of the adverse wheel.

That toward Eden, eternal ice, frozen in seven folds 15
Of forms of death : and that toward Beulah, stone ;
The seven diseases of the earth are carved terrible .
And that toward Ulro, forms of war, seven enormities .
And that toward Generation, seven generative forms.

And every part of the City is fourfold & every inhabitant
fourfold, 20

And every pot & vessel & garment & utensil of the houses,
And every house, fourfold ; but the third Gate in every one
Is clos'd as with a threefold curtain of ivory & fine linen &
ermine.

And Luban stands in middle of the City · a moat of fire
Surrounds Luban, Los's Palace & the golden Looms of
Cathedron. 25

And sixty-four thousand Genii guard the Eastern Gate ;
And sixty-four thousand Gnomes guard the Northern Gate ;
And sixty-four thousand Nymphs guard the Western Gate ;
And sixty-four thousand Fairies guard the Southern Gate.

Around Golgonooza lies the land of death eternal, a Land 30
Of pain and misery and despair and ever brooding melancholy,
In all the Twenty-seven Heavens number'd from Adam to
Luther,

From the blue Mundane Shell reaching to the Vegetative
Earth.

The Vegetative Universe opens like a flower from the Earth's
center,

In which is Eternity. It expands in Stars to the Mundane
Shell 35

And there it meets Eternity again, both within and without :
And the abstract Voids between the Stars are the Satanic
Wheels.

There is the Cave, the Rock, the Tree, the Lake of Udan Adan,
The Forest and the Marsh and the Pits of bitumen deadly ;

24 Cp F Z vii 429 note.

32 See Index, *Mundane Shell*, III.

35 Cp M 37 47-54

The Rocks of solid fire, the Ice valleys, the Plains 40
 Of burning sand, the rivers, cataract & Lakes of Fire,
 The Islands of the fiery Lakes, the Trees of Malice, Revenge,
 And black Anxiety, and the Cities of the Salamandrine men.
 (But whatever is visible to the Generated Man

Is a Creation of mercy & love from the Satanic Void). 45

The land of darkness flamèd, but no light & no repose :

The land of snows of trembling, & of iron hail incessant ;

The land of earthquakes and the land of woven labyrinths,

The land of snares & traps & wheels & pit-falls & dire mills,

The Voids, the Solids & the land of clouds & regions of waters,

With their inhabitants in the Twenty-seven Heavens beneath

Beulah, 51

Self-righteousnesses conglomerating against the Divine Vision ;

A Concave Earth wondrous, Chasmal, Abyssal, Incoherent,

Forming the Mundane Shell, above, beneath, on all sides

surrounding

Golgonooza. Los walks round the walls night and day. 55

He views the City of Golgonooza & its smaller Cities ;

The Looms & Mills & Prisons & Work-houses of Og & Anak ;

The Amalckite, the Canaanite, the Moabite, the Egyptian,

And all that has existed in the space of six thousand years,

Permanent & not lost, not lost nor vanish'd, & every little

act, 60

Word, work & wish that has existed, all remaining still

In those Churches ever consuming & ever building by the

Spectres

Of all the inhabitants of Earth wailing to be Created ;

Shadowy to those who dwell not in them, meer possibilities,

But to those who enter into them they seem the only sub-

stances : 65

For every thing exists ; & not one sigh nor smile nor tear,

[14] One hair nor particle of dust, not one can pass away.

He views the Cherub at the Tree of Life, also the Serpent

Orc, the first born, coil'd in the south, the Dragon Urizen ;

43 'Cities of the Salamandrine men' remains unexplained

44-45 See Index, *Mundane Shell*, IV

51 See Index, *Mundane Shell*, Note II

57-58 These are the Nations of the Earth, the enemies of Jerusalem.

59-63 Cp J. 16 61-69

64-p 14 1 Blake here defines error as illusion But the illusions are not to be escaped They persist to afflict all generation of men cp. D. C. iii, quoted J 16 61-67 note

Page 14 2 See Index, *Mundane Shell*, Note I, and Orc

Tharmas the Vegetated Tongue, even the Devouring Tongue,
 A threefold region, a false brain, a false heart, 5
 And false bowels, altogether composing the False Tongue
 Beneath Beulah as a wat'ry flame revolving every way
 And as dark roots and stems, a Forest of affliction, growing
 In seas of sorrow. Los also views the Four Females,
 Ahania and Enion and Vala and Enitharmon lovely, 10
 And from them all the lovely beaming Daughters of Albion.
 Ahania & Enion & Vala are three evanescent shades :
 Enitharmon is a vegetated mortal Wife of Los,
 His Emanation, yet his Wife till the sleep of death is past.

Such are the Buildings of Los, & such are the Woofs of
 Enitharmon. 15

And Los beheld his Sons and he beheld his Daughters,
 Every one a translucent Wonder, a Universe within,
 Increasing inwards into length, and breadth, and height,
 Starry & glorious : and they, every one in their bright loins,
 Have a beautiful golden gate which opens into the vegetative
 world ; 20

And every one a gate of rubies & all sorts of precious stones
 In their translucent hearts, which opens into the vegetative
 world ;

And every one a gate of iron dreadful and wonderful
 In their translucent heads, which opens into the vegetative
 world

And every one has the three regions Childhood, Manhood,
 & Age 25

But the gate of the tongue, the western gate, in them is clos'd,
 Having a wall builded against it. and thereby the gates
 Eastward & Southward & Northward are incircled with
 flaming fires.

And the North is Breadth, the South is Height & Depth,
 The East is Inwards, & the West is Outwards every way. 30

And Los beheld the mild Emanation Jerusalem eastward
 bending

Her revolutions toward the Starry Wheels in maternal anguish,

4-9 Cp M 3 10 note and Index. *Head, Heart, and Loins* Threefold is
 ordinarily connoted of error

10 See Index, *Ahania, Enion, Vala* For the symbolic difference between
 'Emanation' and 'Wife' see Index, *Sex*

16-28 The children of Los are spiritual agents in mundane life. They
 enjoy visionary communion of the completest kind possible to vegetative
 or mortal existences, their limitations are indicated by the reference to the
 closed western gates, that here signifies the absence of fullest vision.

32 Cp J 5 47 note.

Like a pale cloud arising from the arms of Beulah's Daughters,
In Entuthon Benython's deep Vales beneath Golgonooza.

- [15] And Hand & Hyle rooted into Jerusalem by a fibre
Of strong revenge, & Skofeld Vegetated by Reuben's Gate
In every Nation of the Earth, till the Twelve Sons of Albion
Enrooted into every Nation, a mighty Polypus growing
From Albion over the whole Earth : such is my awful Vision.

I see the Four-fold Man . The Humanity in deadly sleep, 6
And its fallen Emanation, The Spectre & its cruel Shadow.
I see the Past, Present & Future existing all at once
Before me. O Divine Spirit ! sustain me on thy wings,
That I may awake Albion from his long & cold repose ! 10
For Bacon & Newton, sheath'd in dismal steel, their terrors hang
Like iron scourges over Albion. Reasonings like vast Ser-
pents

Infold around my limbs, bruising my minute articulations.

I turn my eyes to the Schools & Universities of Europe,
And there behold the Loom of Locke, whose Woof rages dire,
Wash'd by the Water-wheels of Newton : black the cloth
In heavy wreathes folds over every Nation : cruel Works
Of many Wheels I view, wheel without wheel, with cogs
tyrannic

Moving by compulsion each other ; not as those in Eden,
which 19

Wheel within Wheel in freedom revolve in harmony & peace.

I see in deadly fear in London Los raging round his Anvil
Of death, forming an Ax of gold , the Four Sons of Los

In the Fitzwilliam Museum copy, End of Chap 1, *del* after l 34 This
indication of an earlier arrangement is collateral evidence in support of
what is said on pp 438-439 above

Page 15 6-34 Blake speaks

11 Bacon, Newton, and Locke represent, both individually and col-
lectively, the errors of 'Rational Philosophy and Mathematical Demon-
stration', and are at all points identical with the generic symbol, 'the
Reasoning Spectre'. They are 'the three great teachers of Atheism, or
Satan's doctrine' (Crabb Robinson, S., p 264) Cp J 52, 'To the Deists'

12-13 Cp. *The Gates of Paradise*, 'The Keys of the Gates', ll. 7-8 (Clar
Press, p 374)

Serpent Reasonings us entice

Of Good and Evil, Virtue & Vice.

16-20 The antithesis between 'Abstract Philosophy' and 'Imagina-
tion' is stated under the same symbols, but with a more definitely moral
implication in J. 22 34-35

Why should Punishment Weave the Veil with Iron Wheels of War,
When Forgiveness might it Weave with Wings of Cherubim ?

21 Cp J 38. 40-43

22-23 See Index, *Los*, Note II

Stand round him, cutting the Fibres from Albion's hills,
That Albion's Sons may roll apart over the Nations ; 24
While Reuben enroots his brethren in the narrow Canaanite
From the Limit Noah to the Limit Abram, in whose Loins
Reuben in his Twelve-fold majesty & beauty shall take refuge,
As Abraham flees from Chaldea shaking his goary locks.
But first Albion must sleep, divided from the Nations.

I see Albion sitting upon his Rock in the first Winter, 30
And thence I see the Chaos of Satan & the World of Adam.
When the Divine Hand went forth on Albion in the mid
Winter
And at the place of Death, when Albion sat in Eternal Death
Among the Furnaces of Los in the Valley of the Son of
Hinnom. . .

- [16] Hampstead, Highgate, Finchley, Hendon, Muswell hill rage loud
Before Bromion's iron Tongs & glowing Poker reddening fierce.
Hertfordshire glows with fierce Vegetation, in the Forests
The Oak frowns terrible ; the Beech & Ash & Elm enroot
Among the Spiritual fires ; loud the Corn-fields thunder along ;
The Soldier's Fife, the Harlot's shriek, the Virgin's dismal
groan, 6
The Parent's fear, the Brother's jealousy, the Sister's curse
Beneath the Storms of Theotormon ; & the thund'ring Bellows
Heaves in the hand of Palamabron, who in London's darkness
Before the Anvil watches the bellowing flames thundering
The Hammer loud rages in Rintrah's strong grasp, swinging
loud 11
Round from heaven to earth, down falling with heavy blow
Dead on the Anvil, where the red hot wedge groans in pain.
He quenches it in the black trough of his Forge . London's
River
Feeds the dread Forge, trembling & shuddering along the
Valleys. 15

Humber & Trent roll dreadful before the Seventh Furnace,
And Tweed & Tyne anxious give up their Souls for Albion's sake.

34 Apparently the conclusion of this passage is to be found on some page
oppressed or not yet identified

Page 16 is clearly out of place, though no alternative position for it can
be suggested 1-15 See Index, Los

5-6 Something appears to be omitted at this point

16-20 Cp J 38 46-48

Cities

Are Men, fathers of multitudes and Rivers & Mountains
Are also Men, every thing is Human, mighty, sublime.

Chapter I

Lincolnshire, Derbyshire, Nottinghamshire, Leicestershire,
From Oxfordshire to Norfolk on the Lake of Udan Adan,
Labour within the Furnaces, walking among the Fires 20
With Ladles huge & iron Pokers over the Island white.

Scotland pours out his Sons to labour at the Furnaces ;
Wales gives his Daughters to the Looms ; England nursing
Mothers

Gives to the Children of Albion & to the Children of Jerusalem,
From the blue Mundane Shell even to the Earth of Vegeta-
tion, 25

Throughout the whole Creation which groans to be deliver'd.
Albion groans in the deep slumbers of Death upon his Rock.

Here Los fix'd down the Fifty-two Counties of England &
Wales,

The Thirty-six of Scotland & the Thirty-four of Ireland 29

With mighty power, when they fled out at Jerusalem's Gates
Away from the Conflict of Luvah & Urizen, fixing the Gates

In the Twelve Counties of Wales : & thence Gates looking
every way

To the Four Points, conduct to England & Scotland & Ireland,
And thence to all the Kingdoms & Nations & Families of the
Earth.

The Gate of Reuben in Carmarthenshire , the Gate of Simeon
in 35

Cardiganshire & the Gate of Levi in Montgomeryshire ;

The Gate of Judah, Merionethshire , the Gate of Dan, Flint-
shire ,

The Gate of Napthali, Radnorshire , the Gate of Gad, Pem-
brokehire ;

The Gate of Asher, Carnarvonshire ; the Gate of Issachar,
Brecknockshire ;

The Gate of Zebulun in Angelsea & Sodor ; so is Wales
divided : 40

The Gate of Joseph, Denbighshire ; the Gate of Benjamin,
Glamorganshire,

For the protection of the Twelve Emanations of Albion's Sons.

And the Forty Counties of England are thus divided in the
Gates

27 Albion's Rock . cp F Z ix 284 note

28-31 The sons of Israel are elsewhere referred to as those of the Sons
of Los who were 'Generated' see Index, *Los*, Note II a The significance
of the partition of the counties among them is not apparent.

31 Cp F Z i. 179 seq

Jerusalem

[16

Of Reuben, Norfolk, Suffolk, Essex ; Simeon, Lincoln, York,
 Lancashire ;
 Levi, Middlesex, Kent, Surrey ; Judah, Somerset, Glouster,
 Wiltshire ; 45
 Dan, Cornwall, Devon, Dorset ; Napthali, Warwick, Leicester,
 Worcester ,
 Gad, Oxford, Bucks, Harford ; Asher, Sussex, Hampshire,
 Berkshire ;
 Issachar, Northampton, Rutland, Nottgham ; Zebulun, Bed-
 ford, Huntgn, Camb ;
 Joseph, Stafford, Shrops, Heref , Benjamin, Derby, Cheshire,
 Monmouth ,
 And Cumberland, Northumberland, Westmoreland & Durham
 are 50
 Divided in the <the> Gates of Reuben, Judah, Dan & Joseph.
 And the Thirty-six Counties of Scotland divided in the Gates
 Of Reuben, Kincard, Haddntn, Forfar ; Simeon, Ayr, Argyll,
 Banff ,
 Levi, Edinburgh, Roxbro, Ross ; Judah, Ayrdeen, Berwik,
 Dumfries ;
 Dan, Bute, Caitnes, Clakmanan , Napthali, Nairn, Invernes,
 Linlithgo ; 55
 Gad, Peebles, Perth, Renfru ; Asher, Sutherlan, Sterling,
 Wigtoun ;
 Issachar, Selkirk, Dumbartn, Glasgo , Zebulun, Orkney, Shet-
 land, Skye ,
 Joseph, Elgin, Lanerk, Kinros ; Benjamin, Kromarty, Murra,
 Kirkubriht . 58
 Governing all by the sweet delights of secret amorous glances
 In Enitharmon's Halls buildd by Los & his mighty Children.
 All things acted on Earth are seen in the bright Sculptures of
 Los's Halls, & every Age renews its powers from these Works,
 With every pathetic story possible to happen from Hate or
 Wayward Love , & every sorrow & distress is carvèd here ;
 Every Affinity of Parents, Marriages & Friendships are here
 In all their various combinations, wrought with wondrous Art,
 All that can happen to Man in his pilgrimage of seventy years.
 Such is the Divine Written Law of Horeb & Sinai,
 And such the Holy Gospel of Mount Olivet & Calvary. 69

61-67 Cp D C iii, p 9 ' As one age falls, another rises, different to
 mortal sight but to immortals only the same , for we see the same character
 repeated again and again in animals, vegetables, minerals and in men ,
 nothing new occurs in identical existence , Accident ever varies, Substance
 can never suffer change nor decay '

68-69 The labours of Los (ll 1-60) related to the Holy Gospel are in

- [17] His Spectre divides ; & Los in fury compells it to divide,
 To labour in the fire, in the water, in the earth, in the air,
 To follow the Daughters of Albion as the hound follows the
 scent
 Of the wild inhabitant of the forest, to drive them from his
 own,
 To make a way for the Children of Los to come from the
 Furnaces. 5
 But Los himself against Albion's Sons his fury bends, for he
 Dare not approach the Daughters openly lest he be consum'd
 In the fires of their beauty & perfection & be Vegetated
 beneath
 Their Looms, in a Generation of death & resurrection to
 forgetfulness.
 They wooe Los continually to subdue his strength : he con-
 tinually 10
 Shews them his Spectre, sending him abroad over the four
 points of heaven
 In the fierce desires of beauty & in the tortures of repulse
 He is
 The Spectre of the Living pursuing the Emanations of the
 Dead.
 Shudd'ring they flee ; they hide in the Druid Temples in cold
 chastity,
 Subdued by the Spectre of the Living & terrified by undis-
 guis'd desire. 15
 For Los said . ' Tho' my Spectre is divided, as I am a Living
 Man
 I must compell him to obey me wholly, that Enitharmon
 may not

contrast with the labours of the Sons of Albion, the ' Divine Written Law ', but the impossibility of rightly placing the page makes the nature of the contrast indefinable

Page 17 Here an abrupt return is made to the subject of p 10 Much of this page has an obvious similarity to Blake's own experiences, as described in letters to Butts and Hayley (cp R, pp 117-120, 168-172), but cannot safely be restricted thereto It may be that Blake here recognizes the strength of the appeal of the senses, his position apparently being that the Visionary has no fear of mere intellectual opposition, but much of the ' Emanations of the Dead ', united into Vala, the Goddess Nature And crossing this, there is also a moral purpose

12 ' He ' is not Los, but his Spectre

15 Cp Ross MS xxxv. 2 (Clar Press, p 177)

The look of love alarms,
 Because it's fill'd with fire ;
 But the look of soft deceit
 Shall win the lover's hire.

Be lost, & lest he should devour Enitharmon. Ah me !
Piteous image of my soft desires & loves ! O Enitharmon !
I will compell my Spectre to obey. I will restore to thee thy
Children. 20

No one bruises or starves himself to make himself fit for labour !

' Tormented with sweet desire for these beauties of Albion,
They would never love my power if they did not seek to
destroy

Enitharmon. Vala would never have sought & lovèd Albion
If she had not sought to destroy Jerusalem · such is that false
And Generating Love, a pretence of love to destroy love, 26
Cruel hipocrisy unlike the lovely delusions of Beulah,
And cruel forms unlike the merciful forms of Beulah's Night.

' They know not why they love nor wherefore they sicken & die,
Calling that Holy Love which is Envy, Revenge & Cruelty,
Which separated the stars from the mountains, the mountains
from Man, 31

And left Man a little grovelling Root outside of Himself.
Negations are not Contraries Contraries mutually Exist,
But Negations Exist Not Exceptions & Objections & Un-
beliefs

Exist not, nor shall they ever be Organizèd for ever & ever.
If thou separate from me, thou art a Negation, a meer 36
Reasoning & Derogation from me, an Objecting & cruel Spite

23 ' They ' relates to the ' Daughters of Albion ' who again are equivalent to Vala see Index, *Vala* Their purpose to destroy Enitharmon and Jerusalem represents Blake's sense of antagonism in his *milieu* to his aspirations, his ' soft desires and loves ', the emanations of the visionary spirit, either in their supreme revelation, as Jerusalem, or their highest potential manifestation in temporal existence as Enitharmon The two modes approach so nearly that their symbols cannot be differentiated see Index, *Emanation*

25-32 This ' false and Generating Love ' is ' Natural Religion ' in both its ethical and metaphysical aspects, though here, as commonly in the later books, Blake lays emphasis upon the former significance

32 ' Himself, His real and immortal Self ' (M. 14-10) The expression ' outside of Himself ' means that man is separated from Imagination

33 Cp M 34 23 note and M 42 32-36

There is a Negation & there is a Contrary

The Negation must be destroy'd to redeem the Contraries

The Negation is the Spectre, the Reasoning Power in Man

This is a false Body, an Incrustation over my Immortal

Spirit

35 To be ' organized ' is to have the perfection of form, the determinate outline, which comes only of Imagination · all else is indefinite, cloudy, ' with neither lineament nor form ' Cp M 26 25-29, and see Index, *Minute Particulars* see also General Introduction, p 36

37-38 These lines may contain a personal reference In the *Advertisement*

And Malice & Envy : but my Emanation, Alas ! will become
My Contrary. O thou Negation, I will continually compell
Thee to be invisible to any but whom I please & when ⁴⁰
And where & how I please, and never never shalt thou be
Organized,

But as a distorted & reversèd Reflexion in the Darkness
And in the Non Entity ; nor shall that which is above
Ever descend into thee, but thou shalt be a Non Entity for
ever.

And if any enter into thee, thou shalt be an Unquenchable
Fire, ⁴⁵

And he shall be a never dying Worm, mutually tormented by
Those that thou tormentest, a Hell & Despair for ever &
ever.'

So Los in secret with himself communèd, & Enitharmon
heard

In her darkness & was comforted · yet still she divided away
In gnawing pain from Los's bosom in the deadly Night, ⁵⁰
First as a red Globe of blood trembling beneath his bosom.

Suspended over her he hung · he infolded her in his garments
Of wool · he hid her from the Spectre in shame & confusion of
Face. In terrors & pains of Hell & Eternal Death the
Trembling Globe shot forth Self-living ; & Los howl'd over it,
Feeding it with his groans & tears day & night without
ceasing. ⁵⁵

And the Spectrous Darkness from his back divided in tempta-
tions

And in grinding agonies, in threats, stiflings & direful
strugglings

' Go thou to Skofield ask him if he is Bath or if he is
Canterbury.

Tell him to be no more dubious · demand explicit words. ⁶⁰
Tell him I will dash him into shivers where & at what time
I please . tell Hand & Skofield they are my ministers of evil
To those I hate . for I can hate also as well as they ! '

Blake speaks of ' the manner in which my character has been blasted these
thirty years both as an Artist and as a Man ' (Ross MS , p 51)

42 Cp J. 89 14-15

46 Cp *Europe*, 158 note

51 Cp. B U. v. 39 note

62-63 Cp D C III, p. 18 ' The uses to society are perhaps equal of the
Devil and of the Angel', and *ibid*, p 22 ' The Plowman of Chaucer is
Hercules in his supreme eternal state, divested of his spectrous shadow,
which is the Miller, a terrible fellow, such as exists in all times and places
for the trial of men, to astonish every neighbourhood with brutal strength
and courage, to get rich and powerful, to curb the pride of Man.'

[18] From every-one of the Four Regions of Human Majesty.

There is an Outside spread Without & an Outside spread
Within,

Beyond the Outline of Identity both ways, which meet
in One,

An orb'd Void of doubt, despair, hunger & thirst & sorrow.
Here the Twelve Sons of Albion, join'd in dark Assembly, 5
Jealous of Jerusalem's children, asham'd of her little-ones,
(For Vala produc'd the Bodies, Jerusalem gave the Souls)
Became as Three Immense Wheels, turning upon one-another
Into Non-Entity, and their thunders hoarse appall the Dead
To murder their own Souls, to build a Kingdom among the
Dead. 10

' Cast ! Cast ye Jerusalem forth, The Shadow of delusions,
The Harlot daughter, Mother of pity and dishonourable
forgiveness,

Our Father Albion's sin and shame ! But father now no more,
Nor sons, nor hateful peace & love, nor soft complacencies,
With transgressors meeting in brotherhood around the table
Or in the porch or garden ! No more the sinful delights 16
Of age and youth, and boy and girl, and animal and herb,
And river and mountain, and city & village, and house &
family

Beneath the Oak & Palm, beneath the Vine and Fig-tree
In self-denial ! But War and deadly contention Between 20
Father and Son, and light and love ! All bold asperities
Of Haters met in deadly strife, rending the house & garden,
The unforgiving porches, the tables of enmity, and beds
And chambers of trembling & suspicion, hatreds of age &
youth,

And boy & girl, & animal & herb, & river & mountain, 25

Page 18 This does not follow from the preceding page Line 1 seems
to be left in isolation

1-4 Whatever is referred to as 'Without' is of error Cp J 71 2'
'Without' is form'd the Selfish [i.e. Spectrous] Center', and see F Z.
1. 250 note Here it relates to the body of Error, which stands in opposition
to the Outline of Identity, the Human Form or Imagination see Index,
Human Form, and cp M 37 4-12

7 Vala is the 'natural', Jerusalem the 'spiritual'. In respect of vision
Vala is apparently the symbol, the vehicle exalted by the operations of
reason to the prime place, whereas Jerusalem is the vision itself.

8 The 'spectrous' and female symbols are often described as threefold
cp J 8 34 note

11-35 Cp M 17 48 note These lines develop the non-visionary attitude
towards Imagination, the Human Existence itself, Contemned as a
delusion, its precepts of unity, love, and forgiveness are rejected for the
disruptive principles of 'Natural Religion', 'sacrifice', the denial and
repression of spiritual impulses

And city & village, and house & family, That the Perfect
 May live in glory, redeem'd by Sacrifice of the Lamb
 And of his children before sinful Jerusalem, To build
 Babylon the City of Vala, the Goddess Virgin-Mother.
 She is our Mother, Nature ! Jerusalem is our Harlot-Sister
 Return'd with Children of pollution, to defile our House 31
 With Sin and Shame. Cast, Cast her into the Pottèr's field !
 Her little-ones She must slay upon our Altars, and her aged
 Parents must be carried into captivity to redeem her Soul,
 To be for a Shame & a Curse, and to be our Slaves for ever.'

So cry Hand & Hyle, the eldest of the fathers of Albion's 36
 Little-ones, to destroy the Divine Saviour, the Friend of
 Sinners.

Building Castles in desolated places and strong Fortifications,
 Soon Hand mightily devour'd & absorb'd Albion's Twelve
 Sons ;

Out from his bosom a mighty Polypus vegetating in darkness.
 And Hyle & Coban were his two chosen ones, for Emissaries
 In War . forth from his bosom they went and return'd, 42
 Like Wheels from a great Wheel reflected in the Deep.
 Hoarse turn'd the Starry Wheels, rending a way in Albion's
 Loins

Beyond the Night of Beulah. In a dark & unknown Night,
 Outstretch'd his Giant beauty on the ground in pain & tears :
 [19] His Children, exil'd from his breast, pass to and fro before
 him ;

His birds are silent on his hills, flocks die beneath his branches ,
 His tents are fall'n ; his trumpet and the sweet sound of
 his harp

Are silent on his clouded hills that belch forth storms & fire.
 His milk of Cows & honey of Bees & fruit of golden harvest
 Is gather'd in the scorching heat & in the driving rain ; 6
 Where once he sat he weary walks in misery and pain,
 His Giant beauty and perfection fallen into dust ;

26 The Perfect, the ' Elect ' of *Milton*, like the ' Angels ' (M H H
passim) appear to be those who accept the ' moral and self-righteous Law ',
 ' living on Sacrifice ', as opposed to ' Self-sacrifice ', the error is twofold,
 first it denounces what is of vision as the capital heresy , then it punishes it.

44 See Index, *Head, Heart, and Loins* cp J 27, stanza 10

Albion's Spectre from his Loins
 Tore forth in all the pomp of War
 Satan his name in flames of fire
 He stretch'd his Druid Pillars far.

46 See Index, *Giants*

Page 19 1-16 See Index, *Albion*, and cp F Z ix 94-119

Till from within his wither'd breast grown narrow with his
woes,

The corn is turn'd to thistles & the apples into poison, 10
The birds of song to murderous crows, his joys to bitter
groans ;

The voices of children in his tents to cries of helpless infants ;
And self-exilèd from the face of light & shine of morning,
In the dark world, a narrow house, he wanders up and down,
Seeking for rest and finding none : and hidden far within,
His Eon weeping in the cold and desolated Earth. 16

All his Affections now appear withoutside : all his Sons,
Hand, Hyle & Coban, Guantok, Peachey, Brereton, Slayd &
Hutton,

Scofeld, Kox, Kotope & Bowen, his Twelve Sons, Satanic Mill,
Who are the Spectres of the Twenty-four, each Double-form'd,
Revolve upon his mountains groaning in pain, beneath 21

The dark incessant sky seeking for rest and finding none,
Raging against their Human natures, rav'ning to gormandize
The Human majesty and beauty of the Twentyfour,
Condensing them into solid rocks with cruelty and abhorrence,
Suspition & revenge : & the seven diseases of the Soul 26
Settled around Albion and around Luvah in his secret cloud.
Willing the Friends endur'd for Albion's sake and for
Jerusalem his Emanation shut within his bosom,
Which harden'd against them more and more as he builded
onwards 30

On the Gulph of Death in self-righteousness, that roll'd
Before his awful feet in pride of virtue for victory
And Los was roof'd in from Eternity in Albion's Cliffs
Which stand upon the ends of Beulah, and withoutside all
Appear'd a rocky form against the Divine Humanity. 35

16 The 'Eon' is the Emanation, here Jerusalem cp M 9 1.

17 Cp F Z 1 250 note

19 Cp J 39 3-5

Withoutside is the Mill, intricate, dreadful,
And fill'd with cruel tortures, but no mortal man can find the Mill
Of Satan in his mortal pilgrimage of seventy years

20 It is difficult to discover whether the 'Twenty-four' here mentioned
are the 'Friends of Albion', who seem to be alluded to in l 24. The
'Spectre Sons of Albion' are not elsewhere related to them. See Index,
Los, Note II

25 Cp J 4 26 note

27 See Index, Luvah, I 1

33 Cp B U. v 1-21 M 19 28-30: and J 74 28-29. The confine-
ment of Los within the limits of mundane life is the condition of the spiritual-
izing of the world

34 Cp. J 18. 1 note.

Chapter I

Albion's Circumference was clos'd : his Center began dark'ning
 Into the Night of Beulah, and the Moon of Beulah rose
 Clouded with storms. Los, his strong Guard, walk'd round
 beneath the Moon,
 And Albion fled inward among the currents of his rivers.

He found Jerusalem upon the River of his City soft repos'd
 In the arms of Vala, assimilating in one with Vala, ⁴¹
 The Lilly of Havilah : and they sang soft thro' Lambeth's vales,
 In a sweet moony night & silence that they had created
 With a blue sky spread over with wings and a mild moon,
 Dividing & uniting into many female forms, Jerusalem ⁴⁵
 Trembling ; then in one comingling in eternal tears,
 Sighing to melt his Giant beauty on the moony river.

[20] But when they saw Albion fall'n upon mild Lambeth's vale,
 Astonish'd, Terrified, they hover'd over his Giant limbs
 Then thus Jerusalem spoke while Vala wove the veil of tears,
 Weeping in pleadings of Love in the web of despair : ⁴

' Wherefore hast thou shut me into the winter of human life,
 And clos'd up the sweet regions of youth and virgin innocence,
 Where we live, forgetting error, not pondering on evil,
 Among my lambs & brooks of water, among my warbling
 birds ;

Where we delight in innocence before the face of the Lamb,
 Going in and out before him in his love and sweet affection?'

36 Cp J 71 6-9

What is Above is Within, for everything in Eternity is translucent
 The Circumference is Within, Without is formed the Selfish Center.
 And the Circumference still expands, going forward to Eternity,
 And the Center has Eternal States, these States we now explore.

38 Cp M 40 52.

40 'He' is Los the 'River of his City' is the Thames cp J 4 31 note

41 Cp J 5 60-65.

42 The only passage that seems to throw any light on this title for Vala
 is F Z vii 237 seq For what may be Havilah in another sense cp J 49
 15-16.

44 The Moon, associated with the Night of Error, the 'dim region of
 death' (J 34 11), is regarded from two points of view that arise from the
 dual concept of mundane life. In the first place, it is part of the illusion
 created by perverted vision (J 45 20 66. 34), and is joined with the
 feminine symbols, Vala or Nature, the Daughters of Albion, and the
 Faires, spirits of vegetative life. But it is also a means to regeneration
 through the power of Los and his fellows (M 28 40-44 J 56. 18) in which
 sense it is often connected with Beulah. In the present passage the first
 meaning is intended.

Page 20. 3 The 'veil of tears' is used here in the contrary sense to
 J. 12 39-40. In association with Vala and kindred symbols it is the 'veil
 of human miseries' (M 28. 62), the 'veil of tears & sorrows' (J. 60 34),
 and not distinguishable from the Veil of Vala. See Index, *Weaving*, I

Jerusalem

[20

Vala replied, weeping & trembling, hiding in her veil : 11

' When winter rends the hungry family and the snow falls
Upon the ways of men, hiding the paths of man and beast,
Then mourns the wanderer ; then he repents his wanderings
& eyes

The distant forest ; then the slave groans in the dungeon of
stone, 15

The captive in the mill of the stranger, sold for scanty hire.
They view their former life : they number moments over and
over,

Stringing them on their remembrance as on a thread of sorrow
Thou art my sister and my daughter . thy shame is mine also :
Ask me not of my griefs : thou knowest all my griefs.' 20

Jerusalem answer'd with soft tears over the valleys :

' O Vala, what is Sin, that thou shudderest and weapest
At sight of thy once lov'd Jerusalem ! What is Sin but a little
Error & fault that is soon forgiven ! But mercy is not a Sin,
Nor pity nor love nor kind forgiveness. O, if I have Sinned
Forgive & pity me ! O, unfold thy Veil in mercy and love !
Slay not my little ones, belovèd Virgin daughter of Babylon,
Slay not my infant loves & graces, beautiful daughter of Moab.
I cannot put off the human form. I strive but strive in vain.
When Albion rent thy beautiful net of gold and silver twine—
Thou hadst woven it with art thou hadst caught me in the
bands 31

Of love : thou refusedst to let me go—Albion beheld thy
beauty,

Beautiful thro' our Love's comeliness, beautiful thro' pity.
The Veil shone with thy brightness in the eyes of Albion,
Because it inclos'd pity & love, because we lov'd one-another.
Albion lov'd thee : he rent thy Veil he embrac'd thee : he
lov'd thee. 36

11-20 This representation of Vala is unique, being dramatic rather than symbolic. Vala speaks as if she were as much the victim of man's changed state as Jerusalem

15-16 Cp M, extra p 17 11 22-25 See General Introduction, p 73.

27-28 See Index, *Minute Particulars*

30-41 The mythical incident alluded to here and in p. 23 5-6 cannot be related to anything else in Blake. To rend the net or veil of the Female generally symbolizes the achievement of emancipation from the delusions of morality and empiricism. cp J 68 42-43 and F Z. viii. 290 *note*. But from the latter part of this passage such interpretation scarcely seems possible. It may, however, be surmised that, since the reference is clearly to the 'golden age' before the fall (cp I 41), the veil relates to the 'allegoric and mental signification' which when man fell, was perverted into 'corporeal command' (D C. v, p 41). If this be so, Blake may intend an

Astonish'd at his beauty & perfection, thou forgavest his
furious love.

I redounded from Albion's bosom in my virgin loveliness ;
The Lamb of God reciev'd me in his arms, he smil'd upon us :
He made me his Bride & Wife ; he gave thee to Albion. 40
Then was a time of love. O why is it passèd away ?'

Then Albion broke silence and with groans reply'd .

[21] ' O Vala ! O Jerusalem ! do you delight in my groans !
You O lovely forms, you have preparèd my death-cup.
The disease of Shame covers me from head to feet . I have
no hope.

Every boil upon my body is a separate & deadly Sin
Doubt first assail'd me ; then Shame took possession of me.
Shame divides Families ; Shame hath divided Albion in
sunder. 6

First fled my Sons, & then my Daughters, then my Wild
Animations ;

My Cattle next ; last ev'n the Dog of my Gate, the Forests fled,
The Corn-fields & the breathing Gardens outside separated,
The Sea, the Stars, the Sun, the Moon, driv'n forth by my
disease. 10

All is Eternal Death unless you can weave a chaste
Body over an unchaste Mind ! Vala ! O that thou wert pure,
That the deep wound of Sin might be clos'd up with the
Needle

And with the Loom, to cover Gwendolen & Ragan with costly
Robes 11

Of Natural Virtue ; for their Spiritual forms without a Veil
Wither in Luvali's Sepulcher I thrust him from my presence
And all my Children follow'd his loud howlings into the Deep.
Jerusalem ! dissembler Jerusalem ! I look into thy bosom .

intermediate state between the 'golden' and the fallen ages wherein
communion with the truth of eternity is mediate, and accompanied by
consciousness of the symbol . see note on twofold vision, General Intro-
duction, p 25 Ethically the veil represents a state of untrammelled
pity and love cp II 34-35

Page 21 3 Cp J 10 34 note

7-10 See Index, *Albion*

11-15 Albion speaks in terms of ' Natural Morality ', so that the ' chaste
body ' is the pretence to prudence that inhibits native impulse . Repres-
sion, failing to eradicate, is content to hide with its ' costly robe ', its
sacraments and religious sanctions, the reprobated impulsive acts

15-17 See Index, *Luvah* The reference in II 16-17 is obscure, unless
it is to F Z III 44-96 and J 29 33-80

18-27 Albion again speaks as one obsessed by illusions of morality, so
that Jerusalem seems to him an evil cp J 4 21 note

I discover thy secret places. Cordella ! I behold
Thee whom I thought pure as the heavens in innocence & fear,
Thy Tabernacle taken down, thy secret Cherubim disclosed.
Art thou broken ? Ah me, Sabrina, running by my side !
In childhood what wert thou ? unutterable anguish ! Con-
wenna !

Thy cradled infancy is most piteous. O hide, O hide !
Their secret gardens were made paths to the traveller. 25
I knew not of their secret loves with those I hated most,
Nor that their every thought was Sin & secret appetite.
Hyle sees in fear ; he howls in fury over them. Hand sees
In jealous fear ; in stern accusation, with cruel stripes,
He drives them thro' the Streets of Babylon before my face
Because they taught Luvah to rise into my clouded heavens.
Battersea and Chelsea mourn for Cambel & Gwendolen ;
Hackney and Holloway sicken for Estrild & Ignoge,
Because the Peak, Malvern & Cheviot Reason in Cruelty ;
Penmaenmawr & Dhinas-bran Demonstrate in Unbelief ; 35
Manchester & Liverpool are in tortures of Doubt and Despair ;
Malden & Colchester Demonstrate. I hear my Children's
voices ,

I see their piteous faces gleam out upon the cruel winds
From Lincoln & Norwich, from Edinburgh & Monmouth.
I see them distant from my bosom scourg'd along the roads ;
Then lost in clouds I hear their tender voices clouds
divide , 41

I see them die beneath the whips of the Captains ; they are
taken

In solemn pomp into Chaldea across the bredths of Europe.
Six months they lie embalm'd in silent death, worshippèd,
Carried in Arks of Oak before the armies in the spring 45

32-35 Cp J 31 12 Battersea and Chelsea, being to the west of London, apparently represent the state of visionary activity in mortal life, the west being always the quarter of Imagination. The north and east are associated with the contrary state of subjection to error, so that Hackney and Holloway would seem to be significant of that condition. This interpretation would give a definite value to the contrasted verbs 'mourn' and 'sicken'. The mountains are 'barren Mountains of Moral Virtue' (J 31 19, and cp J 4 28-31)

36-37 These places have the same general meaning as Hackney and Holloway, noted above. The symbolism of the cities in ll. 36-39 cannot be interpreted with certainty

42-47 This passage emphasizes the connexion between the 'False Female' and 'Corporeal War' (see M, Preface, note 2). The symbols Chaldea, Europe, and the Ark have all a sinister connotation. The periods of alternate suspension and revival in the activities of the 'Female' seem to stand in contrast to the parallel phenomenon described in connexion with Ahania cp F. Z ix 209 note

Chapter I

Bursting their Arks they rise again to life ; they play before
The Armies. I hear their loud cymbals & their deadly cries.
Are the Dead cruel ? are those who are infolded in moral Law
Revengeful ? O that Death & Annihilation were the same !'

Then Vala answer'd, spreading her scarlet Veil over Albion :

[22] ' Albion thy fear has made me tremble ; thy terrors have
surrounded me.

Thy Sons have nail'd me on the Gates, piercing my hands
& feet ;

Till Skofield's Nimrod, the mighty Huntsman Jehovah came,
With Cush his Son & took me down. He in a golden Ark
Bears me before his Armies, tho' my Shadow hovers here. 5
The flesh of multitudes fed & nouris'd me in my childhood ;
My morn & evening food were prepar'd in Battles of Men.
Great is the cry of the Hounds of Nimrod along the Valley
Of Vision : they scent the odor of War in the Valley of Vision.
All Love is lost · terror succeeds & Hatred instead of Love,
And stern demands of Right & Duty instead of Liberty. 11
Once thou wast to me the loveliest Son of heaven, but now
Where shall I hide from thy dread countenance & searching
eyes ?

I have lookèd into the secret Soul of him I lovèd
And in the dark recesses found Sin & can never return.' 15

Albion again utter'd his voice beneath the silent Moon :

' I brought Love into light of day to pride in chaste beauty,
I brought Love into light & fancied Innocence is no more.'

Then spoke Jerusalem ' O Albion ! my Father Albion !
Why wilt thou number every little fibre of my Soul, 20
Spreading them out before the Sun like stalks of flax to dry ?
The Infant Joy is beautiful, but its anatomy

49 Annihilation here is utter extinction, and not the mystical putting off
of the Selfhood, for which see Index, *Self-Annihilation*

50 See Index, *Weaving*, I, and cp J 22 30

Page 22 1 Cp F Z 1. 29

3 Messrs Russell and MacLagan read 'before Jehovah' some such
words may be necessary But in any case the association of Nimrod
with Jehovah, the God of Sinai and Horeb, is significant. see below, II.
8-11

8 For the 'valley of vision' cp. Isa. xxii 1-5

10-12 Lines repeated from F Z 1 30-32

14-15 Repeated with slight verbal changes from F Z 1 38-39

20-24 These lines are taken, with slight verbal changes, from F Z.

1 41-45 Their theme appears frequently in the poems of the Rossetti and
Pickering MSS

Horrible, ghast & deadly : nought shalt thou find in it
But dark despair & everlasting brooding melancholy !'

Then Albion turn'd his face toward Jerusalem & spoke · 25

' Hide thou, Jerusalem, in impalpable voidness, not to be
Touch'd by the hand nor seen with the eye. O Jerusalem,
Would thou wert not, & that thy place might never be found.
But come, O Vala, with knife & cup . drain my blood
To the last drop, then hide me in thy Scarlet Tabernacle ! 30
For I see Luvah whom I slew. I behold him in my Speetre,
As I behold Jerusalem in thee, O Vala dark and cold !'

Jerusalem then stretch'd her hand toward the Moon & spoke ·

' Why should Punishment Weave the Veil with Iron Wheels
of War, 34
When Forgiveness might it Weave with Wings of Cherubim ?'

Loud groan'd Albion from mountain to mountain & replied :

[23] ' Jerusalem ! Jerusalem ! deluding shadow of Albion !
Daughter of my phantasy ! unlawful pleasure ! Albion's
curse !

I came here with intention to annihilate thee But
My soul is melted away, inwoven within the Veil
Hast thou again knitted the Veil of Vala which I for thee 5
Pitying rent in ancient times ? I see it whole and more
Perfect and shining with beauty ! But thou, O wretched
Father !'

Jerusalem reply'd, like a voice heard from a sepulcher
' Father ! once piteous ! Is Pity a Sin ? Embalm'd in Vala's
bosom

In an Eternal Death for Albion's sake, our best belovèd ! 10
Thou art my Father & my Brother ! Why hast thou hidden
me

Remote from the divine Vision, my Lord & Saviour ?'

29 Cp J 63. 39 ' The Druid Knife of Revenge & the Poison Cup of
Jealousy ' See Index, *Druid*

Page 23 4 Cp J 68 48-68 for a fuller description of the spiritual
enervation induced by the manifold illusion which is the Veil of Vala

6 Cp J 20. 36

7 It may be that a line has been deleted after l 7 The indications in
the originals suggest it, but not clearly

11-12 Cp J. 4 15-16.

Trembling stood Albion at her words, in jealous dark despair.

He felt that Love and Pity are the same, a soft repose,
Inward complacency of Soul, a Self-annihilation. 15

' I have errèd. I am ashamed, and will never return more.
I have taught my children sacrifices of cruelty. what shall
I answer ?

I will hide it from Eternals. I will give myself for my Children.
Which way soever I turn, I behold Humanity and Pity ! '

He recoil'd: he rush'd outwards. he bore the Veil whole away.
His fires redound from his Dragon Altars in Errors returning.
He drew the Veil of Moral Virtue, woven for Cruel Laws,
And cast it into the Atlantic Deep to catch the Souls of the
Dead. 23

He stood between the Palm tree & the Oak of weeping
Which stand upon the edge of Beulah, and there Albion sunk
Down in sick pallid languor. These were his last words,
relapsing 26

Hoarse from his rocks, from caverns of Derbyshire & Wales
And Scotland, utter'd from the Circumference into Eternity

' Blasphemous Sons of Feminine delusion ! God in the dreary
Void

Dwells from Eternity, wide separated from the Human Soul.
But thou, deluding Image, by whom imbu'd the Veil I rent,
Lo ! here is Vala's Veil whole, for a Law, a Terror & a Curse !
And therefore God takes vengeance on me from my clay-
cold bosom 33

My children wander, trembling victims of his Moral Justice.
His snows fall on me and cover me, while in the Veil I fold

19 Cp J 12 15 ' God is within and without : he is even in the depths
of Hell', God here being the ' Divine Pity and Humanity', not the God of
Il 29-34 below

23 See Index, *Atlantic Continent* 24 Cp F Z II 206 note

25 For the ' edge ' or the ' Ends ' of Beulah, cp F Z VIII 231-232

We now behold the Ends of Beulah, & we now behold
Where Death Eternal is put off Eternally

27-28 These caves Blake associates with ' the Druidical age, which
began to turn allegoric and mental signification into corporeal command,
whereby human sacrifice would have depopulated the earth ' (D C v, p 41).
Among the monuments of this period he mentions ' the caves in Cornwall,
Wales, Derbyshire and Scotland ' (*ibid*, p. 40)

29 The identity of the ' Blasphemous Sons of Feminine delusion ' is not
clearly apparent, though the tone of hostility to Imagination in the rest
of the speech would suggest that it is a reference to the Eternals, cp I 28.
God here is ' the God of this world, Satan ', who ' made himself a God &
destroyed the Human Form Divine ' (M., extra p 32* 13) see below, I 38,
and J 10. 46-49 31 Cp J 20 36

My dying limbs. Therefore, O Manhood, if thou art aught
But a meer Phantasy, hear dying Albion's Curse ! 37
May God, who dwells in this dark Ulro & voidness, vengeance
take,
And draw thee down into this Abyss of sorrow and torture,
Like me thy Victim O that Death & Annihilation were the
same ! 40

[24] 'What have I said? What have I done? O all-powerful
Human Words !
You recoil back upon me in the blood of the Lamb slain in
his Children
Two bleeding Contraries, equally true, are his Witnesses
against me
We reared mighty Stones : we danced naked around them,
Thinking to bring Love into light of day to Jerusalem's
shame, 5
Displaying our Giant limbs to all the winds of heaven. Sudden
Shame seiz'd us, we could not look on one-another for
abhorrence : the Blue
Of our immortal Veins & all their Hosts fled from our Limbs,
And wander'd distant in a dismal Night clouded & dark.
The Sun fled from the Briton's forehead, the Moon from his
mighty loins ' 10
Scandinavia fled with all his mountains fill'd with groans.

'O what is Life & what is Man ? O what is Death ? Wherefore
Are you, my Children, natives in the Grave to where I go !
Or are you born to feed the hungry ravens of Destruction,
To be the sport of Accident, to waste in Wrath & Love
a weary 15
Life, in brooding cares & anxious labours that prove but chaff ?
O Jerusalem ! Jerusalem ! I have forsaken thy Courts,
Thy Pillars of ivory & gold, thy Curtains of silk & fine
Linen, thy Pavements of precious stones, thy Walls of pearl
And gold, thy Gates of Thanksgiving, thy Windows of Praise,
Thy Clouds of Blessing, thy Cherubims of Tender-mercy 21

36 The Manhood is Jesus, the Divine Humanity see Index, *Jesus*

40 Cp J. 21 49 note

Page 24 2 Apparently 'Albion's Curse', that the 'Manhood be drawn
into the Abyss of sorrow and torture' is fulfilled in the Incarnation See
Index, *Incarnation*, and cp J 27, *poem*, ll 57-64

3 The 'Two bleeding Contraries' may refer to the Incarnation and
Crucifixion For the 'Two Witnesses' cp M 22 4 note

4-11 See Index, *Albion*, and cp J. 21. 5-10.

5 Cp J 22 17-18

18-22 Compare the similar description of Golgonooza, J. 12 30-41.

Stretching their Wings sublime over the Little-ones of Albion.
 O Human Imagination ! O Divine Body ! I have Crucified,
 I have turnèd my back upon thee into the Wastes of Moral
 Law :

There Babylon is builded in the Waste, founded in Human
 desolation. 25

O Babylon ! thy Watchman stands over thee in the night ;
 Thy severe Judge all the day long proves thee, O Babylon,
 With provings of destruction, with giving thee thy heart's
 desire.

But Albion is cast forth to the Potter, his Children to the
 Builders,

To build Babylon, because they have forsaken Jerusalem. 30

The Walls of Babylon are Souls of Men ; her Gates the Groans
 Of Nations ; her Towers are the Miseries of once happy
 Families ,

Her Streets are pavèd with Destruction, her Houses built
 with Death,

Her Palaces with Hell & the Grave, her Synagogues with
 Torments 34

Of ever-hardening Despair, squar'd & polish'd with cruel skill.
 Yet thou wast lovely as the summer cloud upon my hills

When Jerusalem was thy heart's desire in times of youth &
 love.

Thy Sons came to Jerusalem with gifts she sent them away
 With blessings on their hands & on their feet, blessings of gold,

And pearl, & diamond ; thy Daughters sang in her Courts ,
 They came up to Jerusalem , they walkèd before Albion. 41

In the Exchanges of London every Nation walk'd,
 And London walk'd in every Nation, mutual in love &
 harmony

Albion cover'd the whole Earth, England encompass'd the
 Nations, 44

Mutual each witlun other's bosom in Visions of Regeneration
 Jerusalem cover'd the Atlantic Mountains & the Erythrean

26 Los, ' the Watchman of Eternity ' (M. 23. 9) may be intended here
 his purpose is to annihilate the error of Vala or Babylon at the end of time
 31-35 Contrast with this the parallel description of Jerusalem and Golgo-
 nooza, J , pp 12-13 And cp F Z viii 211-220

34-49 The general reference of the whole passage is, in diverse symbols,
 to the ideal Unity anterior to the Fall

36-50 For the significance of Vala before the Fall, see J 20 30 note

40 Cp J 10 17 note

45 Cp. J. 88. 3-5

When in Eternity Man converses with Man, they enter
 Into each other's Bosom (which are Universes of delight)
 In mutual interchange

From bright Japan & China to Hesperia, France & England.
Mount Zion lifted his head in every Nation under heaven,
And the Mount of Olives was beheld over the whole Earth.
The footsteps of the Lamb of God were there; but now no
more, 50

No more shall I behold him; he is clos'd in Luvah's Sepulcher
Yet why these smitings of Luvah, the gentlest mildest Zoa?
If God was Merciful this could not be. O Lamb of God,
Thou art a delusion and Jerusalem is my Sin! O my Children,
I have educated you in the crucifying cruelties of Demonstra-
tion 55

Till you have assum'd the Providence of God & slain your
Father.

Dost thou appear before me, who liest dead in Luvah's
Sepulcher?

Dost thou forgive me, thou who wast Dead & art Alive?
Look not so merciful upon me, O thou Slain Lamb of God!
I die! I die in thy arms, tho' Hope is banish'd from me' 60

Thund'ring the Veil rushes from his hand, Vegetating Knot by
Knot, Day by Day, Night by Night · loud roll the indignant
Atlantic

Waves & the Erythrean, turning up the bottoms of the Deep.

[25] And there was heard a great lamenting in Beulah: all the
Regions

Of Beulah were movèd as the tender bowels are movèd, &
they said

'Why did you take Vengeance, O ye Sons of the mighty
Albion,

Planting these Oaken Groves, Erecting these Dragon Temples?
Injury the Lord heals but Vengeance cannot be healed. 5

As the Sons of Albion have done to Luvah, so they have in him

47 That is, from East to West see Index, *Cardinal Points*

49 The association of the Mount of Olives with Jesus' life and its
proximity to Jerusalem suggest its significance here.

50-51 See Index, *Luvah, Note I* 52 Cp J 29 61-64

55 Cp J 65 22-28

57 Albion addresses Jesus To read, 'thou who liest', etc would make
the sense plainer 61 Cp J 23 20-23

Page 25 4 Symbols relating to Natural Religion, drawn from Druidical
tradition, often occur in the later writings The term 'Dragon' or
'Serpent Temples' (J 42 76) may be derived from Jacob Bryant or con-
temporary antiquarians who explained the monuments at Abury in Wilt-
shire and elsewhere to be dragon temples, Arkite symbols of the Deluge

5-11 See General Introduction, p 73

6 Luvah in this passage, as in J 65. 56-79, appears to be the 'Victim'
of the Spectre Sons of Albion. cp J 58 13-15, and Index, *Luvah*.

Chapter I

Done to the Divine Lord & Saviour, who suffers with those
that suffer.

For not one sparrow can suffer, & the whole Universe not
suffer also

In all its Regions, & its Father & Saviour not pity and weep.
But Vengeance is the destroyer of Grace & Repentance in the
bosom 10

Of the Injurer, in which the Divine Lamb is cruelly slain.

Descend, O Lamb of God & take away the imputation of Sin
By the Creation of States & the deliverance of Individuals
Evermore. Amen'

Thus wept they in Beulah over the Four Regions of Albion :
But many doubted & despair'd & imputed Sin & Righteous-
ness 15

To Individuals & not to States : and these Slept in Ulro.

12-13 See Index, *States*

Page 26. A full-page design, the figures of 'Hand' and 'Jerusalem',
while in the space about them is the rude quatrain

SUCH VISIONS HAVE APPEAR'D TO ME
AS I MY ORDER'D RACE HAVE RUN
JERUSALEM IS NAMED LIBERTY
AMONG THE SONS OF ALBION

For the 'Sons of Albion' in the last line of the quatrain cp. M. 3. 23 *note*
and J. 54 5.

To the Jews

Jerusalem the Emanation of the Giant Albion! Can it be! Is it a Truth that the Learned have explored? Was Britain the Primitive Seat of the Patriarchal Religion.¹ If it is true, my title-page is also True, that Jerusalem was & is the Emanation of the Giant Albion. It is True, and cannot be controverted. Ye are united, O ye Inhabitants of Earth, in One Religion, The Religion of Jesus, the most Ancient, the Eternal & the Everlasting Gospel.² The Wicked will turn it to Wickedness, the Righteous to Righteousness. Amen! Huzza! Selah!

'All things Begin & End in Albion's Ancient Druid Rocky Shore.'³

Your Ancestors derived their origin from Abraham,⁴ Heber, Shem, and Noah, who were Druids, as the Druid Temples (which are the Patriarchal Pillars & Oak Groves) over the whole Earth witness to this day.

You have a tradition, that Man anciently contain'd in his mighty limbs all things in Heaven & Earth⁵ this you recieved from the Druids

Page 27 The significance of the title 'To the Jews' is not clear. They are called the 'Inhabitants of Earth' and may comprehend both the 'Wicked' and the 'Righteous', who are addressed in the prologues to the succeeding chapters as 'Deists' and 'Christians' respectively.

¹ Cp Milton's *Areopagitica* (ed Arber, p. 68) 'Therefore the studies of learning in her deepest Sciences have bin so ancient, and so eminent among us, that Writers of good antiquity, and ablest judgement have been perswaded that ev'n the school of Pythagoras, and the Persian wisdom took beginning from the old Philosophy of this Iland'.

² Cp D C, pp 43-44. 'The antiquities of every Nation under Heaven is no less sacred than that of the Jews. They are the same thing, as Jacob Bryant, and all antiquaries have proved. All had originally one language and one religion, the Everlasting Gospel. Antiquity preaches the Gospel of Jesus'. The reference is to Jacob Bryant's *New System or An Analysis of Ancient Mythology* (1774-1776), or to William Stukeley's *Stonehenge* (1740), or *Abury* (1743).

³ This line occurs J 32 15. The quotation marks are Blake's. The line below, 'But now the Starry Heavens are fled from the mighty limbs of Albion', is similarly marked. It repeats J 75 27. It is possible for these points to be taken as evidence proving that this page was composed later than pages 32 and 75, from which the quotations were made.

⁴ Cp D C, p. 41. 'Adam was a Druid, and Noah, also Abraham was called to succeed the Druidical age, which began to turn allegoric and mental signification into corporeal command, whereby human sacrifice would have depopulated the earth'.

⁵ Possibly Blake had some knowledge of the Cabbalah, with its doctrine

' But now the Starry Heavens are fled from the mighty limbs
of Albion.'

Albion was the Parent of the Druids,⁶ & in his Chaotic
State of Sleep Satan & Adam & the whole World was Created
by the Elohim.⁷

The fields from Islington to Marybone, 1
To Primrose Hill and Saint John's Wood,
Were builded over with pillars of gold ;
And there Jerusalem's pillars stood.

Her Little-ones ran on the fields, 5
The Lamb of God among them seen,
And fair Jerusalem, his Bride,
Among the little meadows green.

Pancrass & Kentish-town repose 9
Among her golden pillars high,
Among her golden arches which
Shine upon the starry sky.

The Jew's-harp-house & the Green Man, 13
The Ponds where Boys to bathe delight,
The fields of Cows by Wil[l]a]ns farm,
Shine in Jerusalem's pleasant sight

She walks upon our meadows green , 17
The Lamb of God walks by her side ,
And every English Child is seen,
Children of Jesus & his Bride,

of the union of the Sephiroth with the Archetypal and heavenly Man, and
its theory of the revealed universe, wherein Man unites in himself all forms,
see Index, *Albion*

⁶ Cp *Cat* 1810 'an Aged patriarch is awaked by his aged wife : he is
Albion, our Ancestor, patriarch of the Atlantic Continent, whose History
Preceded that of the Hebrews, in whose Sleep, or Chaos, Creation began'

⁷ Cp Crabb Robinson (S, p. 274) 'Atheism consists in worshipping
the natural world, which same natural world, properly speaking, is nothing
real, but a mere illusion produced by Satan'

Poem. 1-24 Cp J 29 1-26 The districts named, lying to the west or
north-west of London, indicate the state of visionary activity symbolically
associated with the western quarter

13 The Jew's Harp House stood in Marylebone Park it was pulled
down in 1812 to give place to Regent's Park The Green Man was a
coaching inn at Waltham

14 These may be the ponds afterwards traced to their source by
Mr Pickwick

15 The name of the farm is illegible in Blake's autograph The following
readings have been suggested: Willan's (Shepherd), Welling's (W. B.
Yeats), William's (E J Ellis and Clar Press) Willan's farm stood
where Regent's Park is now

To the Jews

[27

Forgiving trespasses and sins 21
 Lest Babylon, with cruel Og,
 With Moral & Self-righteous Law,
 Should Crucify in Satan's Synagogue.

What are those golden Builders doing 25
 Near mournful ever-weeping Paddington,
 Standing above that mighty Ruin
 Where Satan the first victory won ;

Where Albion slept beneath the fatal Tree, 29
 And the Druids' golden Knife
 Rioted in human gore,
 In Offerings of Human Life ?

They groan'd aloud on London Stone, 33
 They groan'd aloud on Tyburn's Brook ;
 Albion gave his deadly groan,
 And all the Atlantic Mountains shook.

Albion's Spectre from his Loins, 37
 Tore forth in all the pomp of War ;
 Satan his name ; in flames of fire
 He stretch'd his Druid Pillars far.

Jerusalem fell from Lambeth's Vale, 41
 Down thro' Poplar & Old Bow,
 Thro' Malden & acros[s] the Sea
 In War & howling, death & woe

The Rhine was red with human blood ; 45
 The Danube roll'd a purple tide ;
 On the Euphrates Satan stood,
 And over Asia stretch'd his pride.

He wither'd up sweet Zion's Hill 49
 From every Nation of the Earth ;
 He wither'd up Jerusalem's Gates,
 And in a dark Land gave her birth.

He wither'd up the Human Form 53
 By laws of sacrifice for sin,
 Till it became a Mortal Worm,
 But O ! translucent all within.

25-26 Cp. J 12 25-28 36 See Index, *Atlantid*.

41-44 Jerusalem falls from Lambeth, the spiritual centre (cp M. 4 14
note) eastward, i.e. into Ulro, or error.

48 For Asia see *The Song of Los*, Introduction.

53-57 The same idea is expressed in different symbols, B. U., chap 1x.

To the Jews

The Divine Vision still was seen, 57
Still was the Human Form Divine ;
Weeping in weak & mortal clay,
O Jesus, still the Form was thine !

And thine the Human Face, & thine 61
The Human Hands & Feet & Breath,
Entering thro' the Gates of Birth,
And passing thro' the Gates of Death.

And O thou Lamb of God, whom I 65
Slew in my dark self-righteous pride,
Art thou return'd to Albion's Land,
And is Jerusalem thy Bride ?

Come to my arms, & never more 69
Depart, but dwell for ever here ;
Create my Spirit to thy Love ,
Subdue my Spectre to thy Fear.

Spectre of Albion ! warlike Friend ! 73
In clouds of blood & ruin roll'd,
I here reclaim thee as my own,
My Selfhood ! Satan arm'd in gold !

Is this thy soft Family-Love, 77
Thy cruel Patriarchal pride,
Planting thy Family alone,
Destroying all the World beside ?

A man's worst enemies are those 81
Of his own house & family ;
And he who makes his law a curse
By his own law shall surely die.

In my Exchanges every Land 85
Shall walk , & mine in every Land
Mutual shall build Jerusalem
Both heart in heart & hand in hand 88

75-76 Cp M 40 10-12

Awake, Albion, awake ! reclaim thy Reasoning Spectre Subdue
Him to the Divine Mercy cast him down into the Lake
Of Los that ever burneth with fire, ever & ever, Amen.

77 Cp J. 38 12 *note*.

81 Cp J 46 25-28

Alas ! The time will come when a man's worst enemies
Shall be those of his own house and family in a Religion
Of Generation to destroy by Sin and Atonement happy Jerusalem,
The Bride and Wife of the Lamb.

85-88 Cp J 24 42-43

If Humility is Christianity, you, O Jews, are the true Christians. If your tradition that Man contained in his Limbs all Animals is True, & they were separated from him by cruel Sacrifices, and when compulsory cruel Sacrifices had brought Humanity into a Feminine Tabernacle in the loins of Abraham & David, the Lamb of God, the Saviour, became apparent on Earth as the Prophets had foretold¹ The Return of Israel is a Return to Mental Sacrifice & War. Take up the Cross, O Israel, & follow Jesus !

¹ The apodosis of this conditional clause seems to be missing. Abraham would be defined as a 'State' wherein the process of regeneration begins, either for the individual or the race, that process being foreshadowed in the promise of the Incarnation. All the references to David, with the doubtful exception of J 90 30, have regenerative connotation. cp J 73 28 73 40 85 5. Mention of 'compulsory cruel Sacrifices' recalls the passage from D C p 41, quoted under *note 4* above, which, with other references to Druidism on this page bear a strong likeness to the fantastic archaeological theories of William Stukeley. see General Introduction, p 79, *note*.

Jerusalem

Chap: 2.

Every ornament of perfection and every labour of love
In all the Garden of Eden & in all the golden mountains,
Was become an envied horror and a remembrance of jealousy,
And every Act a Crime, and Albion the punisher & judge.

And Albion spoke from his secret seat and said : 5

' All these ornaments are crimes ; they are made by the
labours

Of loves, of unnatural consanguinities and friendships,
Horrid to think of when enquired deeply into ; and all
These hills & valleys are accursèd witnesses of Sin
I therefore condense them into solid rocks, stedfast, 10
A foundation and certainty and demonstrative truth,
That Man be separate from Man & here I plant my seat.'

Cold snows drifted around him . ice cover'd his loins around
He sat by Tyburn's brook, and underneath his heel shot up
A deadly Tree he nam'd it Moral Virtue and the Law 15
Of God who dwells in Chaos hidden from the human sight.

The Tree spread over him its cold shadows , (Albion groan'd).
They bent down , they felt the earth ; and again enrooting
Shot into many a Tree, an endless labyrinth of woe.

From willing sacrifice of Self, to sacrifice of (miscall'd) Enemies
For Atonement, Albion began to erect twelve Altars 21
Of rough unhewn rocks before the Potter's Furnace.

2 See Index, *Eden* and *Atlantic*

4 The ' Indefinite Spectre who is the Rational power ' (J 64. 5) opposes
' temptations of doubt and despair ' to the definite expression of inspiration
in act. This is developed on the artistic side in the *Descriptive Catalogue*,
§§ ix and xv.

6 Judged according to the Moral Law, the visionary ethic is immoral
compare the frequent references to Jerusalem as the ' harlot ', e.g. J 18.
11-12: 23. 1-2.

10-12 Cp J 4. 26 note, and see Index, *Minute Particulars*

14 Cp F Z ii 249 note.

15 See Index, *Mundane Shell*, Note I ii 18 Cp B. A ii 5-21.

20 Read Turning from willing sacrifice &c.

He nam'd them Justice and Truth. And Albion's Sons
Must have become the first Victims, being the first trans-
gressors :

But they fled to the mountains to seek ransom, building
A Strong 25

Fortification against the Divine Humanity and Mercy,
In Shame & Jealousy to annihilate Jerusalem.

[29] Then the Divine Vision like a silent Sun appear'd above
Albion's dark rocks, setting behind the Gardens of Kensington
On Tyburn's River in clouds of blood, where was mild Zion
Hill's

Most ancient promontory · and in the Sun a Human Form
appear'd.

And thus the Voice Divine went forth upon the rocks of
Albion · 5

' I elected Albion for my glory. I gave to him the Nations
Of the whole Earth He was the Angel of my Presence, and all
The Sons of God were Albion's Sons, and Jerusalem was my
joy.

The Reactor hath hid himself thro' envy I behold him,
But you cannot behold him till he be reveal'd in his System.
Albion's Reactor must have a Place prepar'd. Albion must
Sleep 11

The Sleep of Death, till the Man of Sin & Repentance be
reveal'd.

Hidden in Albion's Forests he lurks ; he admits of no Reply
From Albion, but hath founded his Reaction into a Law

23-27 The altars of Justice and Truth, operating even from the moment
of man's entry into the world, the Potter's Furnace, represent the false
ideals, the ' hypocritic holiness of the moral law ' Cp M 28 The conduct
of the Sons of Albion is difficult to interpret, unless it repeat a fairly
familiar Blakean criticism that the perverted Justice of Natural Religion
fails to touch the true offenders.

Page 29 4 Cp Poems from Letters, II, II 45-78 (Clar. Press, p 303)

7 See Index, *Albion*, III

9-18 The symbol Reactor is found only here The context shows that
it is equivalent to 'Spectre'. It is suggested, with diffidence, that the
passage II 33-82 below, repeated from F Z III, is the revelation of the
Reactor 'in his System' (I 10), as the Man-created Deity, in this case
Luvah who appears in the cloud of the 'sorrows of Man'. The 'System'
of moral justice reveals the immorality of this conception of deity

12 'The Man of Sin and Repentance' is the Reactor Sin and Repen-
tance are 'Ideas of Moral Virtue', the negation of Forgiveness, the basis of
the great body of error which man must prove and reject before he can
attain to liberty cp M 12 23 *note*, and see Index, *Incarnation* and
Crucifixion For a similar reprobation of Repentance cp J 43 75-76

14-15 'The Reasoning Power, An Abstract objecting power that
Negatives every thing' (J 10 13-14) 'frames Laws & Moralities to destroy
Imagination.'

Of Action, for Obedience to destroy the Contraries of Man.
He hath compell'd Albion to become a Punisher & hath
possess'd 16

Himself of Albion's Forests & Wilds: and Jerusalem is taken,
The City of the Woods in the Forest of Ephratah is taken.

London is a stone of her ruins: Oxford is the dust of her walls:
Sussex & Kent are her scatter'd garments, Ireland her holy
place, 20

And the murder'd bodies of her little ones are Scotland and
Wales.

The Cities of the Nations are the smoke of her consummation:
The Nations are her dust, ground by the chariot wheels

Of her lordly conquerors · her palaces levell'd with the dust.
I come that I may find a way for my banish'd ones to return.
Fear not, O little Flock, I come: Albion shall rise again.' 26

So saying, the mild Sun inclos'd the Human Family.

Forthwith from Albion's dark'ning locks came two Immortal
forms,

Saying. ' We alone are escap'd, O merciful Lord and Saviour
We flee from the interiors of Albion's hills and mountains,
From his Valleys Eastward, from Amalek, Canaan & Moab,
Beneath his vast ranges of hills surrounding Jerusalem. 32

' Albion walk'd on the steps of fire before his Halls,
And Vala walk'd with him in dreams of soft deluding slumber.
He look'd up & saw the Prince of Light with splendor faded
Then Albion ascended mourning into the porches of his Palace.
Above him rose a Shadow from his wearied intellect 37
Of living gold, pure, perfect, holy; in white linen pure he
hover'd,

A sweet entrancing self-delusion, a wat'ry vision of Albion,
Soft exulting in existence, all the Man absorbing 40

' Albion fell upon his face prostrate before the wat'ry Shadow,
Saying · " O Lord whence is this change? thou knowest I am
nothing ! "

And Vala trembled & cover'd her face, & her locks were spread
on the pavement.

²² Cp F. Z ix 32 *note*.

²⁸ The 'two Immortal forms' are 'the Emanation of Los and his Spectre' cp J 30 1-2

³³⁻⁸² This episode is repeated, with slight verbal changes, from F Z iii 41-98 It is a notable piece of irony

³⁵ The title of 'Prince of Light' is frequently given to Urizen in *The Four Zoas*, but is not found elsewhere than here in *Jerusalem*

⁴³ Vala would appear to be the source of the false vision that deludes Albion · see Index, *Vala*

' We heard astonish'd at the Vision & our hearts trembled
within us ;

We heard the voice of slumberous Albion, and thus he spake, ⁴⁴
Idolatrous to his own Shadow, words of eternity uttering :

" O I am nothing when I enter into judgment with thee !
If thou withdraw thy breath, I die & vanish into Hades.
If thou dost lay thine hand upon me, behold ! I am silent :
If thou withhold thine hand, I perish like a fallen leaf. ⁵⁰
O I am nothing, and to nothing must return again .
If thou withdraw thy breath, Behold, I am oblivion."

' He ceas'd, the shadowy voice was silent but the cloud
hover'd over their heads
In golden wreathes, the sorrow of Man , & the balmy drops
fell down

And lo ! that son of Man, that Shadowy Spirit of mild Albion,
Luvah, descended from the cloud in terror Albion rose ; ⁵⁶
Indignant rose the awful Man, & turn'd his back on Vala.

We heard the voice of Albion starting from his sleep .

" Whence is this voice crying ' Enion ! ' that soundeth in
my ears ?
O cruel pity ! O dark deceit ! can love seek for dominion ?"

' And Luvah strove to gain dominion over Albion : ⁶¹
They strove together above the Body where Vala was inclos'd,
And the dark Body of Albion left prostrate upon the crystal
pavement,
Cover'd with boils from head to foot, the terrible smittings of
Luvah

' Then frown'd the fallen Man, and put forth Luvah from his
presence, ⁶⁵
Saying: " Go and Die the Death of Man for Vala the sweet
wanderer.
I will turn the volutions of your ears outward, and bend your
nostrils

⁵⁹ The meaning of this line is obscure For all that can be said concern-
ing Enion see Index, *Enion*

⁶² Cp J 23 9 *note* The Body inclosing Vala is the symbol of the fallen
state of man, wherein vision is displaced by sense-perception and the
obsessions of morality. Cp J 34 27-28

There is a Throne in every Man , it is the Throne of God :
This Woman has claim'd as her own, & Man is no more

⁶⁴ Cp J 21. 4

Downward; and your fluxile eyes, englob'd, roll round in
fear;

Your with'ring lips and tongue shrink up into a narrow circle,
Till into narrow forms you creep. Go take your fiery way;
And learn what 'tis to absorb the Man, you Spirits of Pity
& Love! " 71

' They heard the voice and fled swift as the winter's setting
sun.

And now the human blood foam'd high: the Spirits Luvah
& Vala

Went down the Human Heart, where Paradise & its joys
abounded,

In jealous fears & fury & rage: & flames roll round their
fervid feet, 75

And the vast form of Nature like a serpent play'd before them.

And as they fled in folding fires & thunders of the deep,

Vala shrunk in like the dark sea that leaves its slimy banks,

And from her bosom Luvah fell, far as the east and west,

And the vast form of Nature like a serpent roll'd between,
Whether of Jerusalem's or Vala's ruins congenerated we know
not. 81

All is confusion: all is tumult & we alone are escapèd.'

So spoke the fugitives; they join'd the Divine Family,
trembling

- [30] And the Two that escapèd were the Emanation of Los & his
Spectre; for where ever the Emanation goes, the Spectre
Attends her as her Guard & Los's Emanation is namèd
Entharmon, & his Spectre is namèd Urthona they knew
Not where to flee they had been on a visit to Albion's
Children, 5

And they strove to weave a Shadow of the Emanation

Page 30 1-15 The best commentary on this passage is perhaps to be found in certain letters to Butts (R, pp 114-116, 119-124), for there would seem to be some ground for regarding it as a veiled account of the visit of Blake and his wife to Felpham. Their purpose to escape the worldly counsel of Fuseli and Johnson the publisher (cp. R, p 99) and their desire to carry on their visionary labours in peace are possibly indicated in ll 6-7, while their difficulties with Hayley (see *Milton*, Introduction) may be alluded to in the passage on corporeal friendship. Finally, there would seem to be a reference (l 11) to the clearer vision that came to Blake during his stay in Felpham (cp R, pp 98, 106, 170-171), and to the hopes raised by the prospect of his return to London (ll 12-13 cp R, p 114).

4 The 'Spectre named Urthona', 'Urthona's Spectre' (l 14), and the Spectre of Los (ll 1-2) are here synonymous symbols not distinguishable, except dramatically, from the normal signification of Los, elsewhere Blake apparently intends that they should be distinguished see Index, Los, Note I

To hide themselves, weeping & lamenting for the Vegetation
Of Albion's Children, fleeing thro' Albion's vales in streams
of gore.

Being not irritated by insult, bearing insulting benevolences,
They perceived that corporeal friends are spiritual enemies ·
They saw the Sexual Religion in its embryo Uncircumcision
And the Divine hand was upon them, bearing them thro'
darkness

Back safe to their Humanity as doves to their windows ·
Therefore the Sons of Eden praise Urthona's Spectre in Songs
Because he kept the Divine Vision in time of trouble. 15

They wept & trembled. & Los put forth his hand, & took
them in,

Into his Bosom, from which Albion shrunk in dismal pain,
Bending the fibres of Brotherhood, & in Feminine Allegories
Inclosing Los, but the Divine Vision appear'd with Los,
Following Albion into his Central Void among his Oaks 20

And Los prayed and said 'O Divine Saviour, arise
Upon the Mountains of Albion as in ancient time Behold !
The Cities of Albion seek thy face. London groans in pain
From Hill to Hill & the Thames laments along the Valleys
The little Villages of Middlesex & Surrey hunger & thirst
The Twenty-eight Cities of Albion stretch their hands to thee,
Because of the Op[p]ressors of Albion in every City & Village
They mock at the Labourer's limbs, they mock at his starv'd
Children

They buy his Daughters that they may have power to sell
his Sons,

They compell the Poor to live upon a crust of bread by soft
mild arts; 30

18 Allegory according to Blake (*Cat* 1810), proceeding from the Daughters of Memory, is entirely distinct from and inferior to Vision or Imagination. Blake's valuation of allegory is not constant. Here, and in *J* 50 2, and *J* 89, ll 5 and 45, the unreality of the 'things of memory' is emphasized, making allegory equivalent to the illusions of empiricism and morality usually associated with the feminine symbols e.g. Vala. 'Allegories are things that Relate to Moral Virtues. Moral Virtues do not Exist, they are Allegories and dissimulations' (*Cat* 1810). But elsewhere allegory has a functional value, as a means to regeneration, and may be compared with the dual significance of the Mundane Shell (see Index, *Mundane Shell*)

19-20 Cp *J* 38 10-13

26 The 'Twenty-eight Cities' are the Twenty four that are identified with the Friends of Albion (see Index, *Los*, Note II 8), together with the four that correspond to the Zoas cp *J* 12 45 note

28-32 Cp *F Z* vii 109-129

They reduce the Man to want; then give with pomp & ceremony.

The praise of Jehovah is chaunted from lips of hunger & thirst
 Humanity knows not of Sex : wherefore are Sexes in Beulah ?
 In Beulah the Female lets down her beautiful Tabernacle,
 Which the Male enters, magnificent, between her Cherubim,
 And becomes One with her, mingling, condensing in Self-love,
 The Rocky Law of Condemnation & double Generation &
 Death

Albion hath enter'd the Loins, the place of the Last Judgment,
 And Luvah hath drawn the Curtains around Albion in Vala's
 bosom

The Dead awake to Generation ! Arise O Lord, & rend the
 Veil !

So Los in lamentations follow'd Albion Albion cover'd
 [31] His western heaven with rocky clouds of death & despair

Fearing that Albion should turn his back against the Divine
 Vision,

Los took his globe of fire to search the interiors of Albion's
 Bosom in all the terrors of friendship, entering the caves

34-37 See Index *Beulah*, 11

37 'Generation' is used as equivalent to mundane existence in both
 its aspects, that is, as a state wherein the ideas of Sin and Atonement
 militate against Imagination (J 46 26) and also as a means to regeneration
 through mercy (J 58 18, and see Index *Generation*) The epithet 'double',
 always used with sinister significance, and possibly referring to the symbolic
 fact of Sex indicates that the second sense holds here The other meaning
 appears in l 40

Page 31 3-4 Cp J 71 17-19

in your own Bosom you bear your Heaven
 And Earth & all you behold tho it appears Without it is Within
 In your Imagination

Compare Los's Journey with that of Urizen, B U vii 25 seq and l 7 vi
passim His course skirts London on the north, east and south, the west
 being omitted, no doubt intentionally, since the western quarter is 'closed'
 in Man's fallen state cp J 13 6 note

4 Friendship 'the willing sacrifice of self', is not mere passivity but the
 supreme exercise of spiritual energy, possible only in the highest state of
 being cp M 43 32-33

Altho our Human Power can sustain the severe contentions
 Of Friendship, our Sexual cannot, but flies into the Ulro

4-5 Cp J 64 20-22

All Quarrels arise from Reasoning, the secret Murder and
 The violent Manslaughter these are the Spectre's double Cave
 The Sexual Death, living on accusation of Sin & Judgment

'Murder' is defined as envy and calumny (J 91 11) the denial of the
 visionary faith (M 43 21-22), and the destructive operation of analytic
 Reason (J 91 26-27)

Of despair & death to search the tempters out, walking among
 Albion's rocks & precipices, caves of solitude & dark
 despair; 6
 And saw every Minute Particular of Albion degraded &
 murder'd,
 But saw not by whom, they were hidden within in the
 minute particulars
 Of which they had possess'd themselves: and there they
 take up
 The articulations of a man's soul, and laughing throw it down
 Into the frame, then knock it out upon the plank; & souls
 are bak'd 11
 In bricks to build the pyramids of Heber & Terah. But Los
 Search'd in vain; clos'd from the minutia he walk'd difficult,
 He came down from Highgate thro' Hackney & Holloway
 towards London, 14
 Till he came to old Stratford, & thence to Stepney & the Isle
 Of Leutha's Dogs; thence thro' the narrows of the River's side
 And saw every minute particular, the jewels of Albion, running
 down
 The kennels of the streets & lanes as if they were abhorr'd.
 Every Universal Form was become barren mountains of Moral
 Virtue, and every Minute Particular harden'd into grains of
 sand, 20
 And all the tendernesses of the soul cast forth as filth & mire
 Among the winding places of deep contemplation intricate,
 To where the Tower of London frown'd dreadful over Jeru-
 salem,
 A building of Luvah builded in Jerusalem's eastern gate to be
 His secluded Court: thence to Bethlehem where was builded
 Dens of despair in the house of bread; enquiring in vain 26
 Of stones and rocks he took his way, for human form was none.
 And thus he spoke, looking on Albion's City with many tears.
 'What shall I do? what could I do, if I could find these
 Criminals?

6-12 The tradition of idolatry associated with the ancestors of Abraham explains their use as symbols equivalent to the Spectre. This passage is a good instance of the impressiveness that could invest Blake's symbolism: the imaginative intensity of this vision of human helplessness beneath the stress of perverting error almost masters the intractable symbols. Cp J 24 31, The Walls of Babylon are Souls of Men.

19-22 See Index, *Minute Particulars*.

25-26 Bethlehem, 'the house of Bread', with its 'dens of despair' is Bethlehem Hospital, Bedlam, in Lambeth. cp M 25. 49 note. The ironical antithesis is intentional.

29-38 See General Introduction, p 73.

I could not dare to take vengeance; for all things are so
 constructed³⁰
 And builded by the Divine hand that the sinner shall always
 escape;
 And he who takes vengeance alone is the criminal of Provi-
 dence.
 If I should dare to lay my finger on a grain of sand
 In way of vengeance, I punish the already punish'd. O whom
 Should I pity if I pity not the sinner who is gone astray? ³⁵
 O Albion, if thou takest vengeance, if thou revengest thy
 wrongs,
 Thou art for ever lost! What can I do to hinder the Sons
 Of Albion from taking vengeance or how shall I them per-
 swade?'

So spoke Los, travelling thro' darkness & horrid solitude.
 And he beheld Jerusalem in Westminster & Marybone, ⁴⁰
 Among the ruins of the Temple; and Vala, who is her Shadow,
 Jerusalem's Shadow, bent northward over the Island white.
 At length he sat on London Stone, & heard Jerusalem's voice:

'Albion, I cannot be thy Wife thine own Minute Particulars
 Belong to God alone, and all thy little ones are holy; ⁴⁵
 They are of Faith & not of Demonstration Wherefore is Vala
 Cloth'd in black mourning upon my river's currents? Vala
 awake!

I hear thy shuttles sing in the sky, and round my limbs
 I feel the iron threads of love & jealousy & despair.'

Vala reply'd 'Albion is mine! Luvah gave me to Albion, ⁵⁰
 And now recieves reproach & hate. Was it not said of old,
 Set your Son before a man & he shall take you & your sons
 For slaves, but set your Daughter before a man and She
 Shall make him & his sons & daughtlers your slaves for ever?
 And is this Faith? Behold the strife of Albion & Luvah ⁵⁵
 Is great in the east; their spears of blood rage in the eastern
 heaven

Urizen is the champion of Albion; they will slay my Luvah.
 And thou, O harlot daughter, daughter of despair, art all

⁴¹ Cp J 11 24-25

⁴² Cp M. 4 20 note

⁴³ Cp J 8 27 note.

⁴⁴ The symbol Wife relates to the state of 'Conjugal Love', the 'false and Generating Love' (J 17 25-28) that seeks to destroy the spiritual life of man

⁴⁸⁻⁴⁹ See Index, *Weaving*, I

⁵⁷ Vala's accusation that Urizen is the champion of Albion against Luvah and herself is a reversion to the complicated Luvah-Urizen myth of the earlier parts of *The Four Zoas*

This cause of these shakings of my towers on Euphrates.
Here is the House of Albion, & here is thy secluded place, 60
And here we have found thy sins ; & hence we turn thee forth
For all to avoid thee, to be astonish'd at thee for thy sins,
Because thou art the impurity & the harlot, & thy children
Children of whoredoms, born for Sacrifice, for the meat & drink
Offering, to sustain the glorious combat & the battle & war,
That Man may be purified by the death of thy delusions.' 66

So saying she her dark threads cast over the trembling River
And over the valleys, from the hills of Hertfordshire to the hills
Of Surrey across Middlesex & across Albion's House
Of Eternity : pale stood Albion at his eastern gate, 70
[32] Leaning against the pillars, & his disease rose from his skirts.
Upon the Precipice he stood, ready to fall into Non-Entity.

Los was all astonishment & terror ; he trembled sitting on the
Stone
Of London ; but the interiors of Albion's fibres & nerves were
hidden

From Los ; astonish'd he beheld only the petrified surfaces, 5
And saw his Furnaces in ruins, for Los is the Demon of the
Furnaces

He saw also the Four Points of Albion revers'd inwards
He seiz'd his Hammer & Tongs, his iron Poker & his Bellows
Upon the valleys of Middlesex, Shouting loud for aid Divine

In stern defiance came from Albion's bosom Hand, Hyle,
Koban, 10
Gwantok, Peachy, Brertun, Slaid, Huttin, Skofeld, Kock,
Kotope,
Bowen, Albion's Sons : they bore him a golden couch into the
porch,

66 Purification here is purification according to the moral law, and not
the mystical annihilation of error Cp J 28 6 *note*

67-70 As the course of Los's journey, so Vala's Veil passes from the
north to the east and south Albion's ' House of Eternity ' is the ' Spiritual
Fourfold London '

Page 32 5 The ' petrified surfaces ' are the illusions of corporeity and
morality, the ' excrementitious husk and covering ' (J 98 18-19) obscuring
the spiritual form of truth

7 Cp. J 59 10-20

8 See Index, *Furnaces*

9 Middlesex appears to have the same symbolic reference to regenerative
activity as London (cp J 10 17 *note*) Cp J 90 39 ' So cried Los in the
Valley of Middlesex in the Spirit of Prophecy '

12 Compare the description of Ahania's Couch, F Z ii 383 seq The
porch is ' the Eastern porch of Satan's Universe ' (M 39 28), the East
being the quarter of Ulro or error

And on the Couch repos'd his limbs trembling from the
 bloody field,
 Rearing their Druid Patriarchal rocky Temples around his
 limbs.
 (All things begin & end in Albion's Ancient Druid Rocky
 Shore.) 15

- [33] Turning his back to the Divine Vision, his Spectrous
 Chaos before his face appear'd, an Unformèd Memory.

Then spoke the Spectrous Chaos to Albion, dark'ning cold
 From the back & loins where dwell the Spectrous Dead .

' I am your Rational Power, O Albion, & that Human Form
 You call Divine is but a Worm seventy inches long 6
 That creeps forth in a night & is dried in the morning sun,
 In fortuitous concourse of memorys accumulated & lost.
 It plows the Earth in its own conceit ; it overwhelms the Hills
 Beneath its winding labyrinths, till a stone of the brook 10
 Stops it in midst of its pride among its hills & rivers
 Battersea & Chelsea mourn ; London & Canterbury tremble ;
 Their place shall not be found as the wind passes over.
 The ancient Cities of the Earth remove as a traveller ;
 And shall Albion's Cities remain when I pass over them 15
 With my deluge of forgotten remembrances over the tablet ?'

So spoke the Spectre to Albion . he is the Great Selfhood
 Satan, Worship'd as God by the Mighty Ones of the Earth ;
 Having a white Dot call'd a Center from which branches out
 A Circle in continual gyrations : this became a Heart 20
 From which sprang numerous branches varying their motions,
 Producing many Heads, three or seven or ten, & hands & feet
 Innumerable at will of the unfortunate contemplator
 Who becomes his food . such is the way of the Devouring
 Power.

Page 33 1-4 The Spectrous Chaos is synonymous with the Spectre.

6 Cp B U vi 10 note and J 27, poem II 53-56.

12 Cp J 21 32 note

14-15 'The ancient Cities of the Earth' may be intended literally,
 cp M. 25 4-5 'The central Cities of the Nations | Where Human Thought
 is crushed beneath the iron hand of Power' Albion's Cities seem to be
 contrasted with these, and to have reference to the higher mode of existence.
 cp J 38 46-47 'Cities are Men, fathers of Multitudes' and J 71
 15 'For all are Men in Eternity Rivers, Mountains, Cities, Villages, |
 All are Human'

17 Cp F Z vii a 17-37

23 The 'unfortunate contemplator' would seem to be he who, having
 forsaken Imagination, becomes subject to 'temptations of doubt and
 despair', 'serpent reasonings' of 'good and evil, virtue, vice' Cp J 68
 65-70

And this is the cause of the appearance in the frowning Chaos.
 Albion's Emanation which he had hidden in Jealousy 26
 Appear'd now in the frowning Chaos, prolific upon the
 Chaos,
 Reflecting back to Albion in Sexual Reasoning Hermaphroditic.

Albion spoke: ' Who art thou that appearest in gloomy pomp,
 Involving the Divine Vision in colours of autumn ripeness ?
 I never saw thee till this time, nor beheld life abstracted, 31
 Nor darkness immingled with light on my furrow'd field.
 Whence camest thou ? who art thou, O loveliest ? the Divine
 Vision
 Is as nothing before thee ; faded is all life and joy.'

Vala replied in clouds of tears, Albion's garment embracing .

' I was a City & a Temple built by Albion's Children. 36
 I was a Garden planted with beauty. I allured on hill & valley
 The River of Life to flow against my walls & among my trees.
 Vala was Albion's Bride & Wife in great Eternity,
 The loveliest of the daughters of Eternity, when in day-break
 I emanated from Luvah over the Towers of Jerusalem 41
 And in her Courts among her little Children, offering up
 The Sacrifice of fanatic love ' why lovèd I Jerusalem ?
 Why was I one with her, embracing in the Vision of Jesus ?
 Wherefore did I loving create love, which never yet 45
 Immingled God & Man, when thou & I hid the Divine Vision
 In cloud of secret gloom which, behold, involve me round
 about ?

Know me now, Albion ! look upon me ! I alone am Beauty !
 The Imaginative Human Form is but a breathing of Vala.
 I breathe him forth into the Heaven from my secret Cave, 50
 Born of the Woman to obey the Woman, O Albion the mighty !
 For the Divine appearance is Brotherhood, but I am Love

[34] Elevate into the Region of Brotherhood with my red fires.'

31 Blake consistently applies the term ' abstract ' to analytic reason and its works. Here it describes the false idea of existence divorced from vision.

36-44 It is difficult to discover the exact significance of Vala in this ' golden age ' before the Fall. It may be suggested quite tentatively that she represents Nature regarded as symbol, and not, as in the fallen state, as ultimate reality. The description in the present passage suggests a parallel between the state Vala and Eden in Genesis.

43 ' Fanatic love ' is the criticism which Natural Religion directs against the visionary ethic : cp J. 28 6 note.

50-51 This is the symbolic interpretation of Sex, the subjection of man to the illusions of physical reality and moral virtue. See Index, Sex, and cp J. 34 39-40.

'Art thou Vala?' replied Albion 'image of my repose?
 O how I tremble! how my members pour down milky fear!
 A dewy garment covers me all over; all manhood is gone.
 At thy word & at thy look death enrobes me about 5
 From head to feet, a garment of death & eternal fear.
 Is not that Sun thy husband & that Moon thy glimmering
 Veil?

Are not the Stars of heaven thy Children? Art thou not
 Babylon?

Art thou Nature, Mother of all? Is Jerusalem thy Daughter?
 Why have thou elevate inward, O dweller of outward cham-
 bers, 10

From grot & cave beneath the Moon, dim region of death,
 Where I laid my Plow in the hot noon, where my hot team fed,
 Where implements of War are forgèd, the Plow to go over the
 Nations,

In pain girding me round like a rib of iron in heaven. O Vala!
 In Eternity they neither marry nor are given in marriage. 15
 Albion, the high Cliff of the Atlantic, is become a barren Land.'

Los stood at his Anvil · he heard the contentions of Vala.
 He heav'd his thund'ring Bellows upon the valleys of Middle-
 sex;

He open'd his Furnaces before Vala · then Albion frown'd in
 anger

On his Rock, ere yet the Starry Heavens were fled away 20
 From his awful Members; and thus Los cried aloud
 To the Sons of Albion & to Hand the eldest Son of Albion.

'I hear the screech of Childbirth loud pealing, & the groans
 Of Death in Albion's clouds dreadful utter'd over all the Earth.
 What may Man be? who can tell! but what may Woman be,
 To have power over Man from Cradle to corruptible Grave? 26
 There is a Throne in every Man: it is the Throne of God.

Page 34 2-16 These lines describe the condition of man in the state
 called Vala, the image of his 'repose', or 'sleep of death' cp J 68 65-70

10 This would seem to be a restatement of the fact that Natural Religion
 has taken the place of Vision in the life of man For Blake's use of the
 expressions 'inner' and 'outer', cp F Z 1 250 note and M. 37 8-9.

11 Cp J 19 44 note 12 See Index, *Plow*, &c

16 Cp M 4 20 note 18 Cp J 32 9 note

23 The 'screech of Childbirth' images the difficulty and pain attending
 the processes of 'sexual reasoning' as compared with the spontaneity of
 visionary knowledge, the 'births of intellect'.

25-35 An explicit statement of the symbolic significance of Sex, its
 power over man within the limits of mortality, and its negation of vision

27 Cp. E. G. 31-32 (Clar. Press, p 250):

Thou art a Man, God is no more
 Thy own Humanity learn to adore

This Woman has claim'd as her own & Man is no more :
 Albion is the Tabernacle of Vala & her Temple,
 And not the Tabernacle & Temple of the Most High. 30
 O Albion ! why wilt thou Create a Female Will
 To hide the most evident God in a hidden covert, even
 In the shadows of a Woman & a secluded Holy Place,
 That we may pry after him as after a stolen treasure,
 Hidden among the Dead & mured up from the paths of life ? 35
 Hand ! art thou not Reuben enrooting thyself into Bashan,
 Till thou remainest a vaporous Shadow in a Void ? O Merlin,
 Unknown among the Dead, where never before Existence
 came !

Is this the Female Will, O ye lovely Daughters of Albion, To
 Converse concerning Weight & Distance in the Wilds of
 Newton & Locke ? ' 40

So Los spoke standing on Mam-Tor, looking over Europe &
 Asia

The Graves thunder beneath his feet from Ireland to Japan.

Reuben slept in Bashan like one dead in the valley,
 Cut off from Albion's mountains & from all the Earth's
 summits

Between Succoth & Zaretan beside the Stone of Bohan, 45
 While the Daughters of Albion divided Luvah into three
 Bodies.

Los bended his Nostrils down to the Earth, then sent him
 over

Jordan to the Land of the Hittite , every-one that saw him
 Fled ; they fled at his horrible Form ; they hid in caves
 And dens ; they looked on one-another & became what they
 beheld 50

Reuben return'd to Bashan in despair he slept on the Stone.
 Then Gwendolen divided into Rahab & Tirza[h] in Twelve
 Portions

Los roll'd his Eyes into two narrow circles, then sent him
 Over Jordan ; all terrified fled , they became what they
 beheld

36 Cp J. 8 34 note, and see Index, *Reuben*

37 Merlin is one of the 'Giants of Albion' (J 93 13) · see Index,
Giants, and J Introduction, p 441

41 Cp J 23 27 note

42 Cp F Z II 269 note.

45 For Zaretan or Zarthon see Joshua III 16 and I Kings VII 46. For
 the 'Stone of Bohan' see Joshua XV 6, and cp *Europe*, I 96 and note

47 For the changes of Reuben here and in J 36. 1-12 cp *Europe*
 II 80-85, 'his' relates to Reuben, cp I 53.

' If Perceptive Organs vary, Objects of Perception seem to vary : 55

If the Perceptive Organs close, their Objects seem to close also.
Consider this, O mortal Man, O worm of sixty winters,' said
Los,

' Consider Sexual Organization & hide thee in the dust.'

- [35] Then the Divine hand found the Two Limits, Satan and Adam,
In Albion's bosom ; for in every Human bosom those Limits
stand.

And the Divine voice came from the Furnaces; as multitudes
without

Number the voices of the innumerable multitudes of Eternity.

And the appearance of a Man was seen in the Furnaces, 5

Saving those who have sinned from the punishment of the Law,
(In pity of the punisher whose state is eternal death)

And keeping them from Sin by the mild counsels of his love.

' Albion goes to Eternal Death. In Me all Eternity

Must pass thro' condemnation, and awake beyond the Grave

No individual can keep these Laws, for they are death 11

To every energy of man, and forbid the springs of life.

Albion hath enter'd the State Satan. Be permanent, O State,

And be thou for ever accursèd, that Albion may arise again !

And be thou created into a State ! I go forth to Create 15

States to deliver Individuals evermore. Amen.'

So spoke the voice from the Furnaces, descending into Non
Entity

- [36] Reuben return'd to his place ; in vain he sought beautiful
Tirzah,

For his Eyelids were narrow'd, & his Nostrils scented the
ground.

And Sixty Winters Los ragèd in the Divisions of Reuben,

Building the Moon of Ulro, plank by plank & rib by rib.

Reuben slept in the Cave of Adam, and Los folded his Tongue

Between Lips of mire & clay ; then sent him forth over

Jordan 6

Page 35 interrupts the sequence of pp 34 and 36 It is either inter-
polated or misplaced no better place can be suggested Its reiteration
of the ethic of Forgiveness and its corollary, Regeneration, is notable

1 See Index, *Expansion*.

13 See Index, *States*

17 See Index, *Incarnation* After l 17 a line *del illeg*

Page 36 4 Cp J 19 44 note and J 56 18-21

In the love of Tirzah : he said : ' Doubt is my food day & night.'
All that beheld him fled howling, and gnawed their tongues
For pain : they became what they beheld. In reasonings
Reuben returnèd⁹

To Heshbon : disconsolate he walk'd thro' Moab & he stood
Before the Furnaces of Los in a horrible dreamful slumber
On Mount Gilead looking toward Gilgal : and Los bended
His Ear in a spiral circle outward ; then sent him over Jordan.

The Seven Nations fled before him ; they became what they
beheld :

Hand, Hyle & Coban fled ; they became what they beheld ;
Gwantock & Peachy hid in Damascus beneath Mount Lebanon,
Brereton & Slade in Egypt, Hutton & Skofeld & Kox¹⁷
Fled over Chaldea in terror, in pains in every nerve ;
Kotope & Bowen became what they beheld, fleeing over the
Earth :

And the Twelve Female Emanations fled with them agonizing.

Jerusalem trembled, seeing her Children driv'n by Los's
Hammer²¹

In the visions of the dreams of Beulah on the edge of Non-
Entity.

Hand stood between Reuben & Merlin, as the Reasoning
Spectre

Stands between the Vegetative Man & his Immortal Imagina-
tion

And the Four Zoas clouded rage East & West & North &
South.²⁵

They change their situations in the Universal Man.

Albion groans ; he sees the Elements divide before his face .

And England, who is Brittannia, divided into Jerusalem & Vala.

7 Cp J 33 23 *note* The speaker is Reuben

9 Cp. J 47 13-15 F Z iv 203. vii 465 M 27 10-18.

20 These Emanations are the Daughters of Albion

25-26 In Eternity the positions of the Zoas are, Urthona, north, Luvah, east, Urizen, south, Tharmas, north (F Z vi 272-273, and M 32, *diagram*). In F Z vi 264 seq Urizen falls into the west, Orc or Luvah into the south, Urthona keeps the north, while the east is void, Tharmas wandering through the other three quarters In the present passage Urizen and Luvah only are affected Interpretation has not been found possible, since the nature of the Zoas in Eternity is quite uncertain For the general significance of the four quarters see Index, *Cardinal Points* For the correspondences see J 12 45-60 *note*

28 Brittannia, or Brittainica, is the wife of Los and mother of Jerusalem (Cat 1810), or according to J 77, stanza 1, her sister There is not sufficient material to establish any interpretation In J 94 20-27 she is not distinguishable from Vala Her division into Jerusalem and Vala may refer

And Urizen assumes the East ; Luvah assumes the South,
In his dark Spectre ravening from his open Sepulcher. 30

And the Four Zoas, who are the Four Eternal Senses of Man,
Became Four Elements separating from the Limbs of Albion.
These are their names in the Vegetative Generation

And Accident & Chance were found hidden in Length, Breadth
& Highth :

And they divided into Four ravening deathlike Forms, 35
Fairies & Genui & Nymphs & Gnomes of the Elements :
These are States Permanently Fixed by the Divine Power.
The Atlantic Continent sunk round Albion's cliffy shore,
And the Sea pour'd in amain upon the Giants of Albion
As Los bended the Senses of Reuben. Reuben is Merlin 40
Exploring the Three States of Ulro—Creation, Redemption,
& Judgment.

And many of the Eternal Ones laugh'd after their manner ·
' Have you known the Judgment that is arisen among the
[Zoas] of Albion, where a Man dare hardly to embrace
His own Wife for the terrors of Chastity that they call 45
By the name of Morality ? their Daughters govern all
In hidden deceit . they are Vegetable, only fit for burning
Art & Science cannot exist but by Naked Beauty display'd.'

Then those in Great Eternity who contemplate on Death
Said thus : ' What seems to Be, Is, To those to whom 50
It seems to Be ; & is productive of the most dreadful
Consequences to those to whom it seems to Be, even of
Torments, Despair, Eternal Death : but the Divine Mercy
Steps beyond and Redeems Man in the Body of Jesus. Amen.

to the presence in mortal life of the contrary modes, the visionary and the
materialistic or moral England (J 54 27) is apparently a variant of the
same symbol After l 33 a line has been erased

38-39 See Index, *Atlantic* 40 Cp J 34. 37 note

42 Cp. *Paradise Lost*, xii 59 61:

Great laughter was in Heaven,
And looking down to see the hubbub strange
And hear the din

44 The word we read as ' Zoas ' is indistinct in Blake's autotype it
may be ' Sons '

54 Cp. E. G β ll 50-54 (Clar Press, p 248)

[Jesus] in his Body tight doth bend
Satan & all his Hellish Crew,
And thus with wrath he did subdue
The Serpent Bulk of Nature's Dross
Till he had nail'd it on the Cross

See Index, *Incarnation and Crucifixion*.

And Length, Bredth, Highth again Obey the Divine Vision.
Hallelujah.' 55

[37] And One stood forth from the Divine Family & said :

' I feel my Spectre rising upon me. Albion ! arouze thyself !
Why dost thou thunder with frozen Spectrous wrath against
us ?

The Spectre is in Giant Man insane and most deform'd.
Thou wilt certainly provoke my Spectre against thine in fury
He has a Sepulcher hewn out of a Rock ready for thee, 6
And a Death of Eight thousand years forg'd by thyself, upon
The point of his Spear, if thou persistest to forbid with Laws
Our Emanations and to attack our secret supreme delights.'

So Los spoke. But when he saw pale death in Albion's feet, 10
Again he join'd the Divine Body, following merciful ;
While Albion fled more indignant, revengeful, covering
[38] His face and bosom with petrific hardness, and his hands
And feet, lest any should enter his bosom & embrace
His hidden heart : his Emanation wept & trembled within him.
Uttering not his jealousy, but hiding it as with
Iron and steel, dark and opaque, with clouds & tempests
brooding, 5
His strong limbs shudder'd upon his mountains high and dark.

Turning from Universal Love, petrific as he went,
His cold against the warmth of Eden rag'd with loud
Thunders of deadly war (the fever of the human soul),
Fires and clouds of rolling smoke . but mild the Saviour
follow'd him, 10

Displaying the Eternal Vision, the Divine Similitude,
In loves and tears of brothers, sisters, sons, fathers and friends,
Which if Man ceases to behold, he ceases to exist ,

Saying : ' Albion ! Our wars are wars of life & wounds of love,
With intellectual spears & long winged arrows of thought.
Mutual in one another's love and wrath all renewing, 16
We live as One Man : for, contracting our infinite senses,
We behold multitude , or, expanding, we behold as one,

Page 37 1 The ' One ' is Los cp 1 10 4 See Index, *Giant*

6 The absence of definite sequence in the mythical events described in *Jerusalem* makes the interpretation of this passage difficult. If the statement of J 34 20 holds, that the separation between Albion and his eternal state is not yet fully accomplished, then the present passage may be taken to foretell mortality, the place of Man's ' sleep of death ', his Sepulchre. But Blake usually puts the duration of mundane existence at six thousand years (cp M 19 51-52)

As One Man all the Universal Family ; and that One Man
 We call Jesus the Christ : and he in us and we in him 20
 Live in perfect harmony in Eden, the land of life,
 Giving, receiving, and forgiving each other's trespasses.
 He is the Good shepherd, he is the Lord and master ;
 He is the Shepherd of Albion, he is all in all
 In Eden, in the garden of God and in heavenly Jerusalem.
 If we have offended, forgive us ! take not vengeance against
 us ! ' 26

Thus speaking, the Divine Family follow Albion.
 I see them in the Vision of God upon my pleasant valleys.

I behold London, a Human awful wonder of God.
 He says : ' Return, Albion, return ! I give myself for thee. 30
 My Streets are my Ideas of Imagination.
 Awake, Albion, awake ! and let us awake up together.
 My Houses are Thoughts ; my Inhabitants Affections,
 The children of my thoughts, walking within my blood-
 vessels,
 Shut from my nervous form which sleeps upon the verge of
 Beulah 35
 In dreams of darkness, while my vegetating blood in veiny
 pipes
 Rolls dreadful thro' the Furnaces of Los and the Mills of Satan
 For Albion's sake and for Jerusalem thy Emanation
 I give myself, and these my brethren give themselves for
 Albion.'

So spoke London, immortal Guardian. I heard in Lambeth's
 shades : 40

In Felpham I heard and saw the Visions of Albion :
 I write in South Molton Street what I both see and hear
 In regions of Humanity, in London's opening streets

Page 38 28 Blake speaks in his own person

29 London here appears as one of the Twenty-eight Cities, the spiritual
 Friends of Albion cp J. 30 26 note and Index, *Los*, Note II B Cp also
 the description of Golgonooza and Jerusalem, J pp 12-13.

35 Cp J 23 25 note The 'nervous form' stands here for the fallen
 state of man The 'nerves' as symbol may have the sinister sense deduced
 from the evil results of the sense of touch (cp J 13 6 note) They are
 frequently, though not consistently used to symbolize the ramifications of
 error throughout mundane existence (J 68 26 80 64 87 5-6) In
 M 28 29-31 the 'nervous form' appears to be identified with the Polypus,
 see Index, *Mundane Shell*, Note I B

37 See Index, *Furnaces*, and J. 35 5 note 40 Cp M 4 14 note

42 Blake lived at 17 South Molton St from 1803 to 1820 Here he
 engraved *Milton* and part, if not the whole, of *Jerusalem*

I see thee, awful Parent Land, in light : behold ! I see
 Verulam, Canterbury, venerable parent of men, 45
 Generous immortal Guardian golden clad—for Cities
 Are Men, fathers of multitudes ; and Rivers & Mountains
 Are also Men ; every thing is Human, mighty, sublime.
 In every bosom a Universe expands, as wings 49
 Let down at will around, and call'd the Universal Tent—
 York, crown'd with loving kindness ; Edinburgh, cloth'd
 With fortitude as with a garment of immortal texture
 Woven in looms of Eden, in spiritual deaths of mighty men
 Who give themselves in Golgotha, Victims to Justice, where
 There is in Albion a Gate of precious stones and gold 55
 Seen only by Emanations, by vegetations viewless,
 Bending across the road of Oxford Street ; it from Hyde Park
 To Tyburn's deathful shades admits the wandering souls
 Of multitudes who die from Earth : this Gate cannot be
 found

[39] By Satan's Watch-fiends tho' they search, numbering every
 grain

Of sand on Earth every night, they never find this Gate.
 It is the Gate of Los. Withoutside is the Mill, intricate,
 dreadful

And fill'd with cruel tortures but no mortal man can find the
 Mill

Of Satan in his mortal pilgrimage of seventy years ; 5
 For Human beauty knows it not, nor can Mercy find it. But
 In the Fourth region of Humanity, Urthona nam'd,
 Mortality begins to roll the billows of Eternal Death
 Before the Gate of Los Urthona here is namèd Los,

44-50 Cp J 71 12-19, and see Index, *Human Form*

50 For a possible meaning of the obscure expression ' Universal Tent '
 cp M 28 4-14

51 Cp J 96 27-28.

every kindness to another is a little Death

In the Divine Image, nor can Man exist but by Brotherhood

54 Justice here is ' Moral Justice '. cp J 23 32-36

59 For the ' Gates of Los ' cp M 35 66 and Blake's Dedication of his
 Illustrations to Blair's ' The Grave ' to Queen Charlotte

The Door of Death is made of Gold
 That Mortal Eyes cannot behold ,
 But when the Mortal Eyes are clos'd,
 And cold and pale the Limbs repos'd,
 The Soul awakes , and, wond'ring, sees
 In her mild Hand the golden Keys
 The Grave is Heaven's golden Gate
 And rich and poor around it wait ,
 O Shepherdess of England's Fold
 Behold this Gate of Pearl and Gold !

And here begins the System of Moral Virtue, namèd Rahab. 10
 Albion fled thro' the Gate of Los, and he stood in the Gate.

Los was the friend of Albion who most lov'd him. In Cam-
 bridgeshire

His eternal station; he is the twenty-eighth, & is four-fold.
 Seeing Albion had turn'd his back against the Divine Vision,
 Los said to Albion. 'Whither fleest thou?' Albion reply'd

'I die! I go to Eternal Death! the shades of death 16
 Hover within me & beneath, and spreading themselves outside
 Like rocky clouds, build me a gloomy monument of woe.
 Will none accompany me in my death, or be a Ransom for me
 In that dark Valley? I have girded round my cloke, and on
 my feet 20

Bound these black shoes of death, & on my hands death's iron
 gloves.

God hath forsaken me, & my friends are become a burden,
 A weariness to me, & the human footstep is a terror to me.'

Los answer'd, troubled, and his soul was rent in twain:
 'Must the Wise die for an Atonement? does Mercy endure
 Atonement? 25

No! It is Moral Severity, & destroys Mercy in its Victim.'

So speaking, not yet infected with the Error & Illusion,

[40] Los shudder'd at beholding Albion, for his disease
 Arose upon him pale and ghastly: and he call'd around
 The Friends of Albion: trembling at the sight of Eternal
 Death

The four appear'd with their Emanations in fiery

Chariots: black their fires roll, beholding Albion's House of
 Eternity. 5

13 The four Cities, corresponding to the four Zoas (cp J. 12 45 note),
 of whom Los is the fourth (J 42 24), are added to the twenty-four that are
 the spiritual friends of Albion (see Index, Los). Hence the reference to
 Los as the twenty-eighth may be a restatement of his regenerative function,
 with a possible allusion to the fact that the other twenty-seven relegate
 their powers to him (J 44 28). 'Fourfold' always connotes spiritual
 perfection

19 The doctrine of atonement or ransom is contrary to the visionary
 ethic; it implies a punitive code that must be satisfied. Vicarious sacrifice
 has no place in Blake's interpretation of the Crucifixion see Index,
Crucifixion, and cp J 61 17-21.

Doth Jehovah Forgive a Debt only on condition that it shall
 Be Payed? Doth he Forgive Pollution only on condition of Purity?
 That Debt is not Forgiven, That Pollution is not Forgiven.
 Such is the Forgiveness of the Gods, the Moral Virtues of the
 Heathen, whose tender Mercies are Cruelty

Cp *infra*, ll 25-26

Damp couch the flames beneath, and silent, sick, stand
shuddering

Before the Porch of sixteen pillars : weeping, every one
Descended and fell down upon their knees round Albion's
knees,

Swearing the Oath of God with awful voice of thunders round
Upon the hills & valleys ; and the cloudy Oath roll'd far
and wide 10

' Albion is sick ! ' said every Valley, every mournful Hill
And every River . ' our brother Albion is sick to death.
He hath leaguèd himself with robbers he hath studied the
arts

Of unbelief. Envy hovers over him . his Friends are his
abhorrence

Those who give their lives for him are despisèd. 15

Those who devour his soul are taken into his bosom.

To destroy his Emanation is their intention

Arise ! awake, O Friends of the Giant Albion !

They have perswaded him of horrible falshoods

They have sown errors over all his fruitful fields ! ' 20

The Twenty-four heard , they came trembling on wat'ry
chariots,

Borne by the Living Creatures of the third procession

Of Human Majesty the Living Creatures wept aloud as they
Went along Albion's roads, till they arriv'd at Albion's House.

O ! how the torments of Eternal Death waited on Man ; 25
And the loud-rending bars of the Creation ready to burst,

7 Cp J 48 6-11 and note

9 Cp M 12 13 and note

11-12 Cp J 71. 15-16

' For all are Men in Eternity, Rivers, Mountains, Cities, Villages
All are Human

22-23 These ' Living Creatures of the third procession of Human
Majesty ' are not mentioned elsewhere A drawing on p 46 shows two of
them as beasts with heavy bodies supported on hoofed feet, and having
the heads of bearded men From each forehead springs a spiral horn,
terminating in a human hand , upon their backs sit winged cherubim
The shafts of the chariot are serpents, whose tails, convolved, form the
wheels , in the chariot sit a venerable man and a woman, the Friend and
his Emanation The twenty-four Friends appear as so many British
cathedral cities see Index, *Los*, Note II B

26-44 The 'loud-rending bars of the Creation' (l 26) appears to repeat
something of the meaning of the 'torments of Eternal Death' (l 25)
Therefore Creation connotes here, as in ll 31-44, the divinely ordered defence
for man against Eternal Death It is an evil, but a less evil than would have
followed the infraction of the Eternal Unity, had Divine Mercy not inter-
vened (see Index, *Mundane Shell*).

That the wide world might fly from its hinges, & the immortal
mansion

Of Man for ever be possess'd by monsters of the deeps ;
And Man himself become a Fiend, wrap'd in an endless curse,
Consuming and consum'd for-ever in flames of Moral Justice.

For had the Body of Albion fall'n down, and from its dreadful
ruins 31

Let loose the enormous Spectre on the darkness of the deep,
At enmity with the Merciful & fill'd with devouring fire,
A nether-world must have reciev'd the foul enormous spirit,
Under pretence of Moral Virtue fill'd with Revenge and Law ;
There to eternity chain'd down and issuing in red flames 36
And curses, with his mighty arms brandish'd against the
heavens,

Breathing cruelty, blood & vengeance, gnashing his teeth with
pain,

Torn with black storms & ceaseless torrents of his own con-
suming fire ;

Within his breast his mighty Sons chain'd down & fill'd with
cursings ; 40

And his dark Eon, that once fair crystal form divinely clear,
Within his ribs producing serpents whose souls are flames of
fire.

But, glory to the Merciful-One, for he is of tender mercies '
And the Divine Family wept over him as One Man.

And these the Twenty-four in whom the Divine Family 45
Appear'd ; and they were One in Him, A Human Vision,
Human Divine, Jesus the Saviour, blessèd for ever and ever.

Selsey, true friend, who afterwards submitted to be devour'd
By the waves of Despair, whose Emanation rose above

The flood, and was nam'd Chichester, lovely mild & gentle
Lo ! 50

Her lambs bleat to the sea-fowls' cry, lamenting still for
Albion

Submitting to be call'd the son of Los the terrible vision,
Winchester stood devoting himself for Albion, his tents
Outspread with abundant riches, and his Emanations
Submitting to be call'd Enitharmon's daughters and be born
In vegetable mould, created by the Hammer and Loom 56
In Bowlahoola & Allamanda where the Dead wail night & day.

48-51 At Felpham Blake learned that coast-erosion had caused the
seat of the bishopric to be transferred in 1075 from Selsey to Chichester
The mystical rendering of this fact is made memorable by the striking ! 51.

(I call them by their English names, English, the rough basement.

Los built the stubborn structure of the Language, acting against Albion's melancholy, who must else have been a Dumb despair.) 60

Gloucester and Exeter and Salisbury and Bristol, and benevolent

[41] Bath who is Legions; he is the Seventh, the physician and The poisoner, the best and worst in Heaven and Hell, Whose Spectre first assimilated with Luvah in Albion's mountains.

A triple octave he took to reduce Jerusalem to twelve, To cast Jerusalem forth upon the wilds to Poplar & Bow, 5 To Malden & Canterbury in the delights of cruelty. The Shuttles of death sing in the sky to Islington & Pancrass, Round Marybone to Tyburn's River, weaving black melancholy as a net,

And despair as meshes closely wove over the west of London Where mild Jerusalem sought to repose in death & be no more. She fled to Lambeth's mild Vale and hid herself beneath 11 The Surrey Hills where Rephaim terminates, her Sons are seiz'd For victims of sacrifice, but Jerusalem cannot be found, Hid By the Daughters of Beulah, gently snatch'd away and hid in Beulah

There is a Grain of Sand in Lambeth that Satan cannot find, 15 Nor can his Watch Fiends find it, 'tis translucent & has many Angles.

But he who finds it will find Oothoon's palace; for within, Opening into Beulah, every angle is a lovely heaven. But should the Watch Fiends find it, they would call it Sin, And lay its Heavens & their inhabitants in blood of punishment. 20

Here Jerusalem & Vala were hid in soft slumberous repose, Hid from the terrible East, shut up in the South & West.

Page 41 1 The equivocal nature of Bath is reflected in such conflicting passages as J. 46 1-2 and J. 75 1-3. Its significance is undetermined; and though frequently mentioned it remains as obscure as the 'triple octave' of l. 4, which occurs nowhere else.

5-6 These places to the east of London symbolize the state of error or Ulro, the eastern quarter see below, ll. 21-22. In ll. 8-9 the west is the quarter of visionary activity, which the spectrous powers strive to destroy through melancholy, doubt and despair.

15-20 Cp. M. 35 42-43 and J. 38 55-59. 3 There probably is in this a reference to Blake's own work either as mystic or artist. Cp. M. 4 14 note.

17 Cp. V. D. A., Introductory Note.

21 This association of Jerusalem with Vala in Lambeth, the visionary

The Twenty-eight trembled in Death's dark caves; in cold despair

They kneel'd around the Couch of Death in deep humiliation
And tortures of self condemnation, while their Spectres rag'd
within. 25

The Four Zoas in terrible combustion clouded rage,
Drinking the shuddering fears & loves of Albion's Families,
Destroying by selfish affections the things that they most
admire,

Drinking & eating & pitying & weeping; as at a tragic scene
The soul drinks murder & revenge, & applauds its own holiness.

They saw Albion endeavouring to destroy their Emanations. 31

[42] Thus Albion sat, studious of others in his pale disease,
Brooding on evil; but when Los open'd the Furnaces before
him,

He saw that the accurs'd things were his own affections
And his own belovèd: then he turn'd sick: his soul died
within him.

Also Los, sick & terrified, beheld the Furnaces of Death, 5
And must have died, but the Divine Saviour descended
Among the infant loves & affections, and the Divine Vision
wept

Like evening dew on every herb upon the breathing ground.

centre in London, or mortal existence, may be compared with the state
described (J 20 6-10) as the

sweet regions of youth and virgin innocence
Where we live, forgetting error, not pondering on evil,
Among my [Jerusalem's] lambs & brooks of water, among mywarbling birds,
Where we delight in innocence before the face of the Lamb,
Going in and out before him in his love and sweet affection

26 Los is clearly not included here among the Zoas, though later (J 42 24)
he calls himself the 'Fourth Zoa'. Possibly the fourth in this instance
is the spectre of Los

Beneath 31 the following quatrain is engraved in reverse upon a scroll

Each Man is in his Spectre's power,
Untill the arrival of that hour
When his Humanity awake
And cast his Spectre into the Lake

Here, as elsewhere, the use of reversed characters may indicate that the
lines so written are not to be taken as part of the text

Page 42 The transition from the preceding page is abrupt. The evidence
of the engraved script seems to show that originally p 41 was followed by
p. 44, and that pp 42-43, written in a finer and more compact hand, were
interpolated to introduce a more direct exposition of Blake's visionary
doctrine and his antagonism to punitive morality. If this hypothesis be
just, page 43 was adapted to the opening lines of p 44 and the catchword
'With' added

Albion spoke in his dismal dreams: 'O thou deceitful friend,
Worshipping mercy & beholding thy friend in such affliction !
Los ! thou now discoverest thy turpitude to the heavens.
I demand righteousness & justice. O thou ingratitude !
Give me my Emanations back, food for my dying soul !
My daughters are harlots : my sons are accursed before me.
Enitharmon is my daughter, accursed with a father's curse. 15
O ! I have utterly been wasted. I have given my daughters
to devils.'

So spoke Albion in gloomy majesty ; and deepest night
Of Ulro roll'd round his skirts from Dover to Cornwall.

Los answer'd. ' Righteousness & justice I give thee in return
For thy righteousness ; but I add mercy also, and bind 20
Thee from destroying these little ones. Am I to be only
Merciful to thee and cruel to all that thou hatest ?
Thou wast the Image of God surrounded by the Four Zoas.
Three thou hast slain. I am the Fourth. thou canst not
destroy me.

Thou art in Error ; trouble me not with thy righteousness.
I have innocence to defend and ignorance to instruct : 26
I have no time for seeming, and little arts of compliment
In morality and virtue, in self-glorying and pride.
There is a limit of Opakeness, and a limit of Contraction
In every Individual Man, and the limit of Opakeness, 30
Is namèd Satan, and the limit of Contraction is namèd Adam.
But when Man sleeps in Beulah, the Saviour in mercy takes
Contraction's Limit, and of the Limit he forms Woman, That
Himself may in process of time be born Man to redeem.
But there is no Limit of Expansion, there is no Limit of
Translucence 35

In the bosom of Man for ever from eternity to eternity.
Therefore I break thy bonds of righteousness ; I crush thy
messengers,
That they may not crush me and mine : do thou be righteous,

12 ' Righteousness and justice', cp ll 19-21 below

13-16 Cp J 21 18-49.

18 This appears to indicate the spread of error into the sphere of visionary activity in mortal life : compare the similar movement from east to west, J 41 7-10 21 See below, ll 37-45. 23 Cp. J 96 41-43

24 Cp M 23 8

29-36 See Index, *Expansion*

37-45 Blake maintains that ' the Will must not be bended ' [J 44 18]. External interference, implying an act of judgement, violates that rule. Therefore Los, in ordering the divine purpose of regeneration in mortality, lets error run its course, while he protects visionary integrity from its influence. An illustration of this from Blake's own life is given in his letter to Butts, 6 July 1803 (R, pp 122-123)

And I will return it ; otherwise I defy thy worst revenge.
 Consider me as thine enemy : on me turn all thy fury ; 40
 But destroy not these little ones, nor mock the Lord's anointed.
 Destroy not by Moral Virtue the little ones whom he hath
 chosen,

The little ones whom he hath chosen in preference to thee.
 He hath cast thee off for ever ; the little ones he hath anointed.
 Thy Selfhood is for ever accursèd from the Divine presence.' 45

So Los spoke : then turn'd his face & wept for Albion.

Albion replied : ' Go, Hand & Hyle ! sieze the abhorred friend,
 As you have siez'd the Twenty-four rebellious ingrattitudes,
 To atone for you, for spiritual death. Man lives by deaths of
 Men.

Bring him to justice before heaven here upon London stone,
 Between Blackheath & Hounslow, between Norwood &
 Finchley. 51

All that they have is mine : from my free gen'rous gift
 They now hold all they have : ingratitude to me,
 To me their benefactor, calls aloud for vengeance deep.'

Los stood before his Furnaces awaiting the fury of the Dead ;
 And the Divine hand was upon him, strengthening him
 mightily. 56

The Spectres of the Dead cry out from the deeps beneath
 Upon the hills of Albion. Oxford groans in his iron furnace,
 Winchester in his den & cavern : they lament against
 Albion ; they curse their human kindness & affection ; 60
 They rage like wild beasts in the forests of affliction ;
 In the dreams of Ulro they repent of their human kindness .

' Come up ! build Babylon ! Rahab is ours & all her multitudes
 With her, in pomp and glory of victory. Depart,
 Ye twenty-four, into the deeps ! let us depart to glory ! ' 65

Their Human majestic forms sit up upon their Couches
 Of death : they curb their Spectres as with iron curbs.
 They enquire after Jerusalem in the regions of the dead,
 With the voices of dead men, low, scarcely articulate,
 And with tears cold on their cheeks they weary repose. 70

49 Cp. J. 39 19 note 50 Cp. J. 8 27 note and M 4 4 note
 57-74 The conflict between the ' Human Majestic Forms' (l 66) of
 Albion's Friends and their Spectres, with the protest of the latter against
 the altruism of the former, may be compared with the long debate between
 Los and his Spectre, J pp. 6-7.

'O when shall the morning of the grave appear, and when
Shall our salvation come? we sleep upon our watch :
We cannot awake ; and our Spectres rage in the forests.
O God of Albion, where art thou ! pity the watchers !'

Thus mourn they. Loud the Furnaces of Los thunder upon 75
The clouds of Europe & Asia among the Serpent Temples.

And Los drew his Seven Furnaces around Albion's Altars :
And as Albion built his frozen Altars, Los built the Mundane
Shell

In the Four Regions of Humanity, East & West & North &
South,

Till Norwood & Finchley & Blackheath & Hounslow cover'd
the whole Earth : 80

This is the Net & Veil of Vala among the Souls of the Dead.

- [43] They saw their Wheels rising up poisonous against Albion :
Urizen, cold & scientific ; Luvah, pitying & weeping ;
Tharmas, indolent & sullen ; Urthona, doubting & despairing ;
Victims to one another & dreadfully plotting against each other
To prevent Albion walking about in the Four Complexions. 5

They saw America clos'd out by the Oaks of the western shore,
And Tharmas dash'd on the Rocks of the Altars of Victims in
Mexico

' If we are wrathful Albion will destroy Jerusalem with rooty
Groves ;

73 Cp M 4 3 note

76 Cp. J 25 4 note For Europe and Asia as symbols cp. Introduction
to *Europe* and *The Song of Los*.

77-81 Los strives to subdue Albion's Spectre, opposing the regenerative
purpose in the Mundane Shell to the destructive principle of sacrifice implied
in the reference to Albion's Altars. Line 81 would seem to refer to the
latter, not to the former

Page 43 'They' refers to the Friends of Albion. For the Wheels cp.
F Z. i. 260 note.

2-3 The identity of the Twenty-four Friends of Albion with the Zoas
is again mentioned in l 14, and more definitely in J 46 23-24.

And then the Four in whom the twenty-four appear'd fourfold,

Verulam, London, York, Edinburgh,
the 'English names' of the Zoas. But elsewhere (J 57 1) they combine
into Bath, Canterbury, York, and Edinburgh. The significance of these
correspondences and their variations does not appear

5 The 'Four Complexions', only mentioned here, seem to relate to the
Four Regions of the World of Eternity, identified with the Four Arts,
'Poetry, Painting, Music, and Architecture' (cp. M 24 35 note). The
expression may have been derived from Böhme, though the meaning is not.

6 This is another reference to the closing of the Western Gate : cp.
J 13 6. The Oaks are the Druid Oaks, symbols of Natural Religion :
cp. l. 8, 'rooty grove', and see Index, *Druid*.

If we are merciful, ourselves must suffer destruction on his
Oaks.

Why should we enter into our Spectres, to behold our own
corruptions?

O God of Albion, descend! deliver Jerusalem from the Oaken
Groves!

Then Los grew furious, raging · 'Why stand we here trembling
around,

Calling on God for help, and not ourselves in whom God
dwells,

Stretching a hand to save the falling Man? Are we not Four,
Beholding Albion upon the Precipice ready to fall into Non-
Entity,

Seeing these Heavens & Hells conglobing in the Void, Heavens
over Hells

Brooding in holy hypocritic lust, drinking the cries of pain
From howling victims of Law, building Heavens Twenty-
seven-fold,

Swell'd & bloated General Forms repugnant to the Divine-
Humanity, who is the Only General and Universal Form,

To which all Lineaments tend & seek with love & sympathy?
All broad & general principles belong to benevolence,

Who protects minute particulars, every one in their own
identity.

But here the affectionate touch of the tongue is clos'd in by
deadly teeth;

And the soft smile of friendship & the open dawn of benevo-
lence

Become a net & a trap, & every energy render'd cruel,
Till the existence of friendship & benevolence is denied.

The wine of the Spirit & the vineyards of the Holy-One
Here turn into poisonous stupor & deadly intoxication,

That they may be condemn'd by Law & the Lamb of God be
slain.

And the two Sources of Life in Eternity, Hunting and War,

10 Cp Milton's descent into his Spectre for the same purpose of
self-annihilation (M. 12 33-41).

13 Cp J. 34. 28 *note*

16 This line would seem to refer to the formation of particular ethical
systems within the general body of error: cp J 49 60-64 And see Index,
Mundane Shell, II-III.

19-21 See Index, *Human Form*

28-30 The enslavement of energy in Orc, and the change in Luvah from
Love to Hate may illustrate these lines. see Index, *Orc*, § II (a), and
Luvah, § II

31 Cp M 35 2-3.

Are become the Sources of dark & bitter Death & of corroding Hell.

The open heart is shut up in integuments of frozen silence,
That the spear that lights it forth may shatter the ribs & bosom,

A pretence of Art to destroy Art, a pretence of Liberty 35
To destroy Liberty, a pretence of Religion to destroy Religion.

Oshea and Caleb fight: they contend in the valleys of (of) Peor,

In the terrible Family Contentions of those who love each other.

The Armies of Balaam weep: no women come to the field.

Dead corpses lay before them, & not as in Wars of old: 40
For the Soldier who fights for Truth calls his enemy his brother:

They fight & contend for life, & not for eternal death.

But here the Soldier strikes, & a dead corpse falls at his feet;
Nor Daughter nor Sister nor Mother come forth to embosom the Slain.

But Death, Eternal Death, remains in the Valleys of Peor.

The English are scatter'd over the face of the Nations: are these 46

Jerusalem's children? Hark! hear the Giants of Albion cry at night:

"We smell the blood of the English! we delight in their blood on our Altars.

33-34 The meaning of these lines is not quite certain. It may be intended to describe the difficulty and pain that attends the attempt to pierce with 'intellectual spears' (J. 38 15) the 'petrific body' of moral and empirical and artistic error enclosing fallen man.

35-36 Cp. R N 'Concession to Truth for the sake of Oversetting Truth' and *Auguries of Innocence*, ll 53-54 (Clar Press, p 290):

Truth that's told with bad intent
Beats all the Lies you can invent.

Cp also D C III, p 27: 'As there is a class of men whose sole delight is the destruction of men, so there is a class of artist whose sole art and science is fabricated for the purpose of destroying art.'

37 This reference to the story of Numbers XIII-XIV, with the similar passage in J. 49 56-59, cannot be interpreted on the material available.

40 The 'Wars of old' that ancient happy period which history has recorded' (D C v, p 50) are 'the severe contentions of friendship' (J. 91 17).

43-45 Cp M, Preface, note 2.

46 Cp J 92 1-2, where at Albion's 'resurrection into Unity' the British, Saxon, Roman, and Norman 'amalgamate' into 'One Nation, the English'.

47 This adaptation of a familiar rhyme to the purposes of mystical symbolism does not appear to modify or extend the sinister significance of the term 'Giant' see Index, *Giant*

The living & the dead shall be ground in our rumbling Mills
 For bread of the Sons of Albion, of the Giants Hand & Scofield."
 Scofield & Kox are let loose upon my Saxons : they accumulate
 A World in which Man is by his Nature the Enemy of Man,
 In pride of Selfhood unwieldy stretching out into Non Entity,
 Generalizing Art & Science till Art & Science is lost. 54

Bristol & Bath, listen to my words ! & ye Seventeen, give ear !
 It is easy to acknowledge a man to be great & good while we
 Derogate from him in the trifles & small articles of that
 goodness.

Those alone are his friends, who admire his minutest powers.
 Instead of Albion's lovely mountains & the curtains of Jerusalem,

I see a Cave, a Rock, a Tree deadly and poisonous, unimaginative : 60

Instead of the Mutual Forgivenesses, the Minute Particulars,
 I see

Pits of bitumen ever burning, artificial Riches of the Canaanite
 Like Lakes of liquid lead ; instead of heavenly Chapels,
 built

By our dear Lord, I see Worlds crusted with snows & ice.
 I see a Wicker Idol woven round Jerusalem's children. I see
 The Canaanite, the Amalekite, the Moabite, the Egyptian, 66
 By Demonstrations the cruel Sons of Quality & Negation,
 Driven on the Void in incoherent despair into Non Entity.
 I see America clos'd apart, & Jerusalem driven in terror
 Away from Albion's mountains, far away from London's
 spires. 70

I will not endure this thing : I alone withstand to death
 This outrage. Ah me ! how sick & pale you all stand round me !

52 ' Man [that is, mortal man] is born a Spectre or Satan ' (J 52) and is thereby opposed to Eternal Man, the Divine Humanity

54 Elsewhere Blake develops this criticism on the artistic side, applying it to Titian and Correggio ' They cause that every thing in art shall become a Machine They cause that the execution shall all be blocked up with brown shadows They put the original Artist in fear and doubt of his own original conception . . . for when the Artist took up his pencil to execute his ideas, his power of imagination weakened so much and darkened, that memory of nature and of Pictures of the various Schools possessed his mind, instead of appropriate execution resulting from the inventions, like walking in another man's style, or speaking or looking in another man's style and manner ' (D C ix, p 55)

55 The Seventeen are of the Friends of Albion cp J 45 37-46 19.

60-65 See Index, *Druid*.

71 Cp. *Advertisement*, pp 18-19 ' If all the princes in Europe, like Louis XIV and Charles I, were to patronize such blockheads, I, William Blake, a Mental Prince, would decollate and hang their souls as guilty of mental high treason.'

Ah me ! pitiable ones ! do you also go to death's vale ?
All you my Friends & Brothers, all you my beloved Com-
panions,

Have you also caught the infection of Sin & stern Repentance ?
I see Disease arise upon you : yet speak to me and give 76
Me some comfort ! Why do you all stand silent ? I alone
Remain in permanent strength. Or is all this goodness & pity
only

That you may take the greater vengeance in your Sepulcher ? '

So Los spoke. Pale they stood around the House of Death 80
In the midst of temptations & despair, among the rooted Oaks,
Among reared Rocks of Albion's Sons : at length they rose
[44] With one accord in love sublime, & as on Cherubs' wings
They Albion surround with kindest violence to bear him back
Against his will thro' Los's Gate to Eden, Four-fold, loud,
Their Wings waving over the bottomless Immense, to bear
Their awful charge back to his native home : but Albion, dark,
Repugnant, roll'd his Wheels backward into Non-Entity. 6
Loud roll the Starry Wheels of Albion into the World of Death ;
And all the Gate of Los clouded with clouds redounding from
Albion's dread Wheels, stretching out spaces immense between,
That every little particle of light & air became Opaque, 10
Black & immense, a Rock of difficulty & a Cliff
Of black despair, that the immortal Wings labour'd against
Cliff after Cliff & over Valleys of despair & death.
The narrow Sea between Albion & the Atlantic Continent,
Its waves of pearl became a boundless Ocean, bottomless, 15
Of grey obscurity, fill'd with clouds & rocks & whirling waters,
And Albion's Sons ascending & des[c]ending in the horrid Void.

But as the Will must not be bended but in the day of Divine
Power, silent, calm & motionless, in the mid-air sublime,
The Family Divine hover around the darken'd Albion. 20

79 Cp J 37 6 *note* Here the Sepulchre, the state of spiritual death,
darkness and corruption, has a more particular reference to the tyranny of
the Moral Virtues. Once more the reference is to the fallacy of an abstract
standard of right and wrong, perplexing the spirit by calls to repentance
and inhibiting individual freedom Cp M, extra p 17 19-24

Page 44 1 Cp J 22 34-35

Why should Punishment Weave the Veil with Iron Wheels of War,
When Forgiveness might it Weave with Wings of Cherubim ?

8 Cp J 38 55-39 3, and cp M 35 66-67 and *note*.

10 Cp F. Z iv 274 *note*, and J 77, *poem*, 8-11, where the ' Wheel of
Religion ' is described in its effects upon man's perceptions

14-16 See Index, *Atlantic*

18-19 Cp F Z vi 280-281, and General Introduction, p 90

Such is the nature of the Ulro, that whatever enters
 Becomes Sexual, & is Created and Vegetated and Born.
 From Hyde Park spread their vegetating roots beneath Albion
 In dreadful pain, the Spectrous Uncircumcised Vegetation
 Forming a Sexual Machine, an Aged Virgin Form 25
 In Erin's Land toward the north, joint after joint, & burning
 In love & jealousy immingled & calling it Religion.
 And feeling the damps of death they with one accord delegated
 Los,

Conjuring him by the Highest that he should Watch over them
 Till Jesus shall appear : & they gave their power to Los, 30
 Naming him the Spirit of Prophecy, calling him Elijah.

Strucken with Albion's disease they become what they behold.
 They assimilate with Albion in pity & compassion :
 Their Emanations return not : their Spectres rage in the Deep :
 The Slumbers of Death came over them around the Couch of
 Death, 35

Before the Gate of Los & in the depths of Non Entity,
 Among the Furnaces of Los, among the Oaks of Albion

Man is adjoin'd to Man by his Emanative portion,
 Who is Jerusalem in every individual Man ; and her
 Shadow is Vala, builded by the Reasoning power in Man. 40
 O search & see ; turn your eyes inward · open, O thou World
 Of Love & Harmony in Man ! expand thy ever lovely Gates !

They wept into the deeps a little space : at length was heard
 The voice of Bath, faint as the voice of the Dead in the House
 of Death, 44

[45] Bath, healing City ! whose wisdom, in midst of Poetic
 Fervor, mild spoke thro' the Western Porch in soft gentle tears.

23-27 The punctuation of this passage presents considerable difficulty, partly because its meaning is uncertain. The 'vegetating roots', the 'Spectrous Uncircumcised Vegetation', the 'Sexual Machine', and 'Aged Virgin Form' seem to repeat the commoner symbols of the Tree of Moral Virtue and the Veil of the Female 'woven for Moral Laws'. Hence their identification with 'Religion'. The passage relates to the Spectres of Albion's Friends. see below, ll 32-37

28 'They' are the Friends of Albion 32 Cp J 36 9 note

38-39 Cp J 88, 3-15, and see Index, *Emanation*

40 See Index, *Vala*

Page 45. Like pp 42-43, this appears to be an interpolation, Blake's desire being apparently to emphasize at this point the power of the Divine Humanity. The engraved script differs from that of pages 44 and 46

1-2 Its association with the west, with Wisdom, and Poetic Fervour, indicate the visionary nature of Bath at this point. cp J 41 1 note, 45, 33, and 46 1-2

' O Albion, mildest Son of Eden ! clos'd is thy Western Gate !
 Brothers of Eternity, this Man whose great example
 We all admir'd & lov'd, whose all benevolent countenance,
 seen 5

In Eden, in lovely Jerusalem, drew even from envy
 The tear, and the confession of honesty, open & undisguis'd,
 From mistrust and suspition, The Man is himself become
 A piteous example of oblivion, To teach the Sons
 Of Eden, that however great and glorious, however loving 10
 And merciful the Individuality, however high
 Our palaces and cities, and however fruitful are our fields,
 In Selfhood we are nothing, but fade away in morning's
 breath.

Our mildness is nothing : the greatest mildness we can use
 Is incapabable and nothing · none but the Lamb of God can heal
 This dread disease : none but Jesus. O Lord, descend and
 save ! 16

Albion's Western Gate is clos'd : his death is coming apace :
 Jesus alone can save him : for alas, we none can know
 How soon his lot may be our own. When Africa in sleep
 Rose in the night of Beulah, and bound down the Sun & Moon,
 His friends cut his strong chains, & overwhelm'd his dark 21
 Machines in fury & destruction ; and the Man reviving
 repented.

He wept before his wrathful brethren, thankful & considerate
 For their well timèd wrath. But Albion's sleep is not
 Like Africa's ; and his machines are woven with his life. 25
 Nothing but mercy can save him, nothing but mercy, inter-
 posing

Lest he should slay Jerusalem in his fearful jealousy.
 O God, descend ! gather our brethren ! deliver Jerusalem !
 But that we may omit no office of the friendly spirit,
 Oxford, take thou these leaves of the Tree of Life : with
 eloquence, 30

That thy immortal tongue inspires, present them to Albion :
 Perhaps he may recieve them, offer'd from thy lovèd hands.'

So spoke, unheard by Albion, the merciful Son of Heaven
 To those whose Western Gates were open, as they stood weeping

9 Cp Swedenborg. *The Apocalypse Revealed*, § 758. ' The selfhood of man is nothing but evil , wherefore he who attaches what is Divine to himself as his own, not only defiles but profanes it '

19-25 This myth of Africa is not developed elsewhere · cp *The Song of Los*, Introduction

30 Cp Rev. xxii 2 ' and the leaves of the tree [of life] were for the healing of the nations ' Cp. J 46 7 note

Around Albion: but Albion heard him not: obdurate, hard,
He frown'd on all his Friends, counting them enemies in his
sorrow. 36

And the Seventeen conjoining with Bath, the Seventh
In whom the other Ten shone manifest, a Divine Vision,
Assimilated and embrac'd Eternal Death for Albion's sake.

And these the names of the Eighteen combining with those
Ten. 40

[46] Bath, mild Physician of Eternity, mysterious power,
Whose springs are unsearchable & knowledg[e] infinite;
Hereford, ancient Guardian of Wales, whose hands
Builded the mountain palaces of Eden, stupendous works;
Lincoln, Durham & Carlisle, Councillors of Los; 5
And Ely, Scribe of Los, whose pen no other hand
Dare touch; Oxford, immortal Bard; with eloquence
Divine he wept over Albion, speaking the words of God
In mild perswasion, bringing leaves of the Tree of Life:

'Thou art in Error, Albion, the Land of Ulro 10
One Error not remov'd will destroy a human Soul.
Repose in Beulah's night, till the Error is remov'd.
Reason not on both sides. Repose upon our bosoms
Till the Plow of Jehovah and the Harrow of Shaddai
Have pass'd over the Dead to awake the Dead to Judgment.'
But Albion turn'd away refusing comfort. 16

37-39 This passage repeats the thesis of *Milton*, Self-annihilation, willing sacrifice of Self. For the significance of the Seventeen, cp J 43 55 note.

Page 46 7-9 Cp J 45 30-32. In a letter to Hayley, 27th January 1804, Blake speaks of a 'much admired and respected Edward, the bard of Oxford, whose verses still sound upon my ear like the distant approach of things mighty and magnificent, like the sound of harps which I hear before the sun's rising' (R, pp 141-142). Gilchrist (1880), vol 1, p 203, identifies him with 'a certain young Mr Edward Marsh, of Oriol College, who when visiting Hayley while Blake was also his frequent guest and fellow labourer, had been wont to read aloud to them the Hermit's own compositions in a singularly melodious voice'. Blake's name, with those of Hayley, Edward Marsh, Fellow of Oriol College, and others of the Felpham circle, appears among the subscribers to the three-volume edition of *Poems by the Rev James Hurdis, D.D., Late Fellow of Magdalen College, and Professor of Poetry in the University of Oxford* (Oxford, 1808). Hurdis was a friend of Cowper and Hayley, and Blake may have met him at Hayley's house. He died in December 1801, that is, during Blake's stay at Felpham, and it is just possible that it is to his works that Blake refers in the present passage.

13 With the phrase 'Reason not on both sides' cp Blake's letter to George Cumberland, 12th April 1827: 'God keep you and me from the divinity of yes and no too—the yea, nay, creeping Jesus—from supposing up and down to be the same thing as all experimentalists must suppose?' (R., p 222). It is no part of man's business to 'reason and compare', this is the error of the philosophers. 14-15 See Index, *Plow*

Oxford trembled while he spoke, then fainted in the arms
Of Norwich, Peterboro, Rochester, Chester awful, Worcester,
Litchfield, Saint David's, Landaff, Asaph, Bangor, Sodor,
Bowing their heads devoted: and the Furnaces of Los 20
Began to rage; thundering loud the storms began to roar
Upon the Furnaces, and loud the Furnaces rebellow beneath.
And these the Four in whom the twenty-four appear'd four-
fold:

Verulam, London, York, Edinburgh, mourning one towards
another:

'Alas! The time will come, when a man's worst enemies
Shall be those of his own house and family, in a Religion 26
Of Generation to destroy by Sin and Atonement happy
Jerusalem,
The Bride and Wife of the Lamb. O God, thou art Not an
Avenger!'

[47] From Camberwell to Highgate where the mighty Thames
shudders along,

Where Los's Furnaces stand, where Jerusalem & Vala howl,
Luvah tore forth from Albion's Loins in fibrous veins, in rivers
Of blood over Europe, a Vegetating Root in grinding pain,
Animating the Dragon Temples, soon to become that Holy
Fiend 5

The Wicker Man of Scandinavia, in which cruelly consumed
The Captives, rear'd to heaven, howl in flames among the stars.
Loud the cries of War on the Rhine & Danube with Albion's
Sons.

Away from Beulah's hills & vales break forth the Souls of the
Dead,

With cymbal, trumpet, clarion & the scythèd chariots of
Britain. 10

25-26 J. 27 77-84

Page 47. The sequence here is uncertain the first two lines read like
the conclusion of a passage that cannot be found. At the top of the page
are traces of a deleted line, the last portion of which is faintly discernible,
'Hope is banished from me', as if l 17 of this page had been written out
of its right order

1-2 From Camberwell to Highgate, from south to north, is the direction
in which Los's Furnaces are ranged (J 53 14). The 'Spectres of the Dead'
with whom Luvah is sometimes identified 'revolve into the Furnace South-
ward & are driven forth Northward' (J. 5 31)

6 Cp M 37. 11 note

8 This may be a reference to the Napoleonic campaigns of 1805-1806
(cp M 25. 1 note) For Blake's symbolic interpretation of 'War' cp.
M, Preface, note 1.

10 These are symbols of 'Corporeal War', 'contradicting & blaspheming'.
Vision or Imagination (M 12. 16).

And the Veil of Vala is composèd of the Spectres of the Dead.

Hark ! the mingling cries of Luvah with the Sons of Albion !
 Hark ! & Record the terrible wonder, that the Punisher
 Mingles with his Victim's Spectre, enslavèd & tormented 14
 To him whom he has murder'd, bound in vengeance & enmity.
 Shudder not, but Write, & the hand of God will assist you !
 Therefore I write Albion's last words : ' Hope is banish'd from
 me.'

[48] These were his last words ; and the merciful Saviour in his arms

Reciev'd him, in the arms of tender mercy, and repos'd
 The pale limbs of his Eternal Individuality
 Upon the Rock of Ages. Then, surrounded with a Cloud,
 In silence the Divine Lord builded with immortal labour, 5
 Of gold & jewels, a sublime Ornament, a Couch of repose,
 With Sixteen pillars canopied with emblems & written verse,
 Spiritual Verse, order'd & measur'd, from whence time shall
 reveal

The Five books of the Decalogue, the books of Joshua &
 Judges,
 Samuel a double book, & Kings a double book, the Psalms &
 Prophets, 10
 The Four-fold Gospel, and the Revelations everlasting.
 Eternity groan'd & was troubled at the image of Eternal
 Death !

Beneath the bottoms of the Graves, which is Earth's central
 joint,

There is a place where Contrarities are equally true : 14
 (To protect from the Giant blows in the sports of intellect,
 Thunder in the midst of kindness, & love that kills its beloved ;
 Because Death is for a period, and they renew tenfold).
 From this sweet Place Maternal Love awoke Jerusalem

11 Cp J. 24 31-35, and see Index, *Vala*, Note II.

13-15 Cp J 36 9 note *The Ghost of Abel* develops this theme

16 The doubtful order of the pages at this point make it impossible to discover the speaker of these lines, which are apparently addressed to Blake, or to discover the point at which the speech begins

Page 48 3-4 Cp M 14 10-16 For the Rock of Ages, cp F. Z ix 284 note

7-11 Cp. *Cat* 1810 : ' The Hebrew Bible & the Greek Gospel are Genuine, preserved by the Saviour's Mercy ' The omission of the Pauline writings is noteworthy and in harmony with the estimate of Paul implied in the symbolic use of the apostle's name : cp. F Z viii 351 note and J 98 28 note

13-20 See Index, *Benlah*

18 Cp J 5 47 note

With pangs she forsook Beulah's pleasant lovely shadowy
Universe

Where no dispute can come, created for those who Sleep. 20

Weeping was in all Beulah, and all the Daughters of Beulah
Wept for their Sister the Daughter of Albion, Jerusalem,
When out of Beulah the Emanation of the Sleeper descended
With solemn mourning out of Beulah's moony shades and hills
Within the Human Heart, whose Gates closed with solemn
sound. 25

And this the manner of the terrible Separation.

The Emanations of the grievously afflicted Friends of Albion
Concenter in one Female form, an Agèd pensive Woman.

Astonish'd, lovely, embracing the sublime shade, the Daughters
of Beulah

Beheld her with wonder. With awful hands she took 30
A Moment of Time, drawing it out with many tears &
afflictions

And many sorrows oblique across the Atlantic Vale,
Which is the Vale of Rephaim dreadful, from East to West
Where the Human Harvest waves abundant in the beams of
Eden,

Into a Rainbow of jewels and gold, a mild Reflection from 35
Albion's dread Tomb, Eight thousand and five hundred years
In its extension. Every two hundred years has a door to
Eden.

She also took an Atom of Space, with dire pain opening it a
Center

Into Beulah: trembling the Daughters of Beulah dried
Her tears; she ardent embrac'd her sorrows, occupied in
labours 40

Of sublime mercy in Rephaim's Vale. Perusing Albion's
Tomb

She sat: she walk'd among the ornaments solemn mourning:
The Daughters attended her shudderings, wiping the death
sweat.

21-25 Cp J 5 46-53 and 14 31-34 The closing of the Gate of the
Human Heart has apparently something of the meaning of the closing
of the Western Gate cp J 13 6 note 32-37 See Index, *Atlantic*.

35-39 The Rainbow is mentioned in J 83 67 and 86 21 It is the symbol
of the promise of regeneration in the 8,500 years of mortality (cp J 37 7).
As the reflection of Albion's dread tomb (M 9 9 note) it represents the
specious illusion of an objectively real Universe of Man it is beautiful
by reason of the promise defined by the 'doors' or 'windows into Eden'
that give 'visions to sweet heaven' cp F Z 1 135 and note Cp.
Entharmon's space created for Satan, M 11 12-17

Los also saw her in his seventh Furnace ; he also terrified
 Saw the finger of God go forth upon his seventh Furnace,
 Away from the Starry Wheels to prepare Jerusalem a place ;
 When with a dreadful groan the Emanation mild of Albion
 Burst from his bosom in the Tomb like a pale snowy cloud,
 Female and lovely, struggling to put off the Human form,
 Writhing in pain. The Daughters of Beulah in kind arms
 reciev'd 50

Jerusalem, weeping over her among the Spaces of Erin
 In the Ends of Beulah, where the Dead wail night & day.

And thus Erin spoke to the Daughters of Beulah, in soft
 tears :

' Albion the Vortex of the Dead, Albion the Generous,
 Albion the mildest son of Heaven, The Place of Holy
 Sacrifice 55

Where Friends Die for each other, will become the Place
 Of Murder, & Unforgiving Never-awaking Sacrifice of
 Enemies.

The Children must be sacrific'd (a horror never known
 Till now in Beulah,) unless a Refuge can be found
 To hide them from the wrath of Albion's Law, that freezes sore.
 Upon his Sons & Daughters self-exilèd from his bosom. 61
 Draw ye Jerusalem away from Albion's Mountains
 To give a Place for Redemption : let Sihon and Og
 Remove Eastward to Bashan and Gilead, and leave

- [49] The secret coverts of Albion & the hidden places of America.
 Jerusalem ! Jerusalem ! why wilt thou turn away ?
 Come ye, O Daughters of Beulah, lament for Og & Sihon
 Upon the Lakes of Ireland from Rathlin to Baltimore.
 Stand ye upon the Dargle from Wicklow to Drogheda, 5

44 Cp J 16 16 and Index, *Furnaces*

49 Cp J 20 29

54 Cp F. Z vi 184 note

58 Cp J 20 27-28

31. 44-46 : 42.

42-44. and Index, *Minute Particulars*

63-64 The expulsion of the heathen races from Canaan is made the
 symbol of that putting off of error which is the condition of regeneration
 'Eastward' has its usual Blakean significance, being the quarter proper
 to error. For the Mountains cp J 4 26 note

Page 49 This page appears to have been inserted later. It contains such
 definite statements of Blake's doctrines as have already been noticed on
 the similar pages 42, 43, and 45 The final lines of this page repeat the
 substance of the concluding lines of p 48, so that p 50 reads continuously
 with it

4-5 Ireland is 'Erin's Continent' (J 78 26-27), the western land, and
 like America, the place of liberty and imagination Here the Giants dwelt
 before the floods of abstraction overwhelmed them (J 89 50) and here are
 laid the foundations of Jerusalem (J. 29 20 : 71 52 : 72 14)

Come & mourn over Albion the White Cliff of the Atlantic,
The Mountain of Giants. All the Giants of Albion are become
Weak, wither'd, darken'd; & Jerusalem is cast forth from
Albion.

They deny that they ever knew Jerusalem or ever dwelt in
Shiloh.

The Gigantic roots & twigs of the vegetating Sons of Albion, 10
Fill'd with the little-ones, are consumèd in the Fires of their
Altars.

The vegetating Cities are burnèd & consumèd from the Earth,
And the Bodies in which all Animals & Vegetations, the Earth
& Heaven,

Were contain'd in the All Glorious Imagination are wither'd
& darken'd.

The golden Gate of Havilah and all the Garden of God 15
Was caught up with the Sun in one day of fury and war.

The Lungs, the Heart, the Liver shrunk away far distant from
Man

And left a little slimy substance floating upon the tides.

In one night the Atlantic Continent was caught up with the
Moon

And became an Opake Globe far distant, clad with moony
beams. 20

The Visions of Eternity, by reason of narrowèd perceptions,
Are become weak Visions of Time & Space fix'd into furrows
of death,

Till deep dissimulation is the only defence an honest man has
left.

O Polypus of Death! O Spectre over Europe and Asia,
Withering the Human Form by Laws of Sacrifice for Sin! 25

6 Cp M 4 20 note

7 See Index, *Giants*

9 Shiloh is constantly associated with Jerusalem; cp F Z 1 238.
J 49 46 55 28-29 79 10 85 22 86 44. As the abiding place of the
Ark, where God revealed himself to the Israelites, before the Temple was
built, it apparently has something of the symbolic significance of Jerusalem.
No explanation can be offered of J 49 48 and J 55 29 where Shiloh is the
Emanation of France, nor of J 49 47.

10 See Index, *Mundane Shell, Note I i.*

12 Cp J 33 14 note

15-16 The loss of Eden is treated symbolically. cp Gen 11. 11-12.
Havilah is mentioned in the same manner in J 55. 22 For another use of
the symbol cp J 19 42 note.

17-18 Cp B L, chaps 11-13 No satisfactory explanation has been
found possible

20 Cp M 28 15-16.

As to that false appearance which appears to the reasoner
As of a Globe rolling thro' Voidness, it is a delusion of Ulro.

24 See Index, *Mundane Shell, Note I. B.*

By Laws of Chastity & Abhorrence I am wither'd up,
Striving to Create a Heaven in which all shall be pure & holy
In their Own Selfhoods, in Natural Selfish Chastity to banish
Pity

And dear Mutual Forgiveness & to become One Great Satan
Inslav'd to the most powerful Selfhood, to murder the Divine
Humanity, 30

In whose sight all are as the dust & who chargeth his Angels
with folly !

Ah ! weak & wide astray ! Ah ! shut in narrow doleful form,
Creeping in reptile flesh upon the bosom of the ground !

The Eye of Man, a little narrow orb clos'd up & dark,
Scarcely beholding the Great Light, conversing with the
ground ; 35

The Ear, a little shell, in small volutions shutting out
True Harmonies, & comprehending great as very small ;
The Nostrils, bent down to the earth & clos'd with senseless
flesh,

That odours cannot them expand nor joy on them exult ;
The Tongue, a little moisture fills, a little food it cloyes, 40
A little sound it utters, & its cries are faintly heard.

Therefore they are removed : therefore they have taken root
In Egypt & Philistea, in Moab & Edom & Aram.

In the Erythrean Sea their Uncircumcision in Heart & Loins
Be lost for ever & ever : then they shall arise from Self 45
By Self Annihilation into Jerusalem's Courts & into Shiloh,
Shiloh, the Masculine Emanation among the Flowers of Beulah.
Lo, Shiloh dwells over France, as Jerusalem dwells over
Albion !

Build & prepare a Wall & Curtain for America's shore !
Rush on ! Rush on ! Rush on, ye vegetating Sons of Albion !
The Sun shall go before you in Day : the Moon shall go 51

27-28 Cp J 52, ' *To the Deists* ', *passim*

32-35 These lines apostrophize mortal man, the ' worm of sixty winters '
(J 34 57)

42 ' They ' refers to the Giants of Albion see above, ll 7-8

44 The Erythrean is apparently equivalent to the Atlantic Ocean, for
which see Index Some word such as ' till ' would seem to be needed after
' Sea '. Cp J 41

Each Man is in his Spectre's power,
Untill the arrival of that hour,
When his Humanity awake
And cast his Spectre into the Lake

49 This refers to spiritual labours such as those of Los, to defend the
innocent and instruct the ignorant.

50-59 Again that which was meant for the destruction of Man becomes
subservient to the divine purpose of regeneration in mortality . see
below, ll 54-55

Before you in Night. Come on ! Come on ! Come on ! The Lord

Jehovah is before, behind, above, beneath, around !
He has builded the arches of Albion's Tomb, binding the Stars
In merciful Order, bending the Laws of Cruelty to Peace. 55
He hath placèd Og & Anak, the Giants of Albion, for their
Guards,

Building the Body of Moses in the Valley of Peor, the Body
Of Divine Analogy : and Og & Sihon in the tears of Balaam,
The Son of Beor, have given their power to Joshua & Caleb.
Remove from Albion, far remove these terrible surfaces. 60
They are beginning to form Heavens & Hells in immense
Circles, the Hells for food to the Heavens, food of torment,
Food of despair : they drink the condemn'd Soul & rejoice
In cruel holiness in their Heavens of Chastity & Uncircumcision.
Yet they are blameless ; & Iniquity must be imputed only 65
To the State they are enter'd into that they may be deliver'd :
Satan is the State of Death & not a Human existence ;
But Luvah is namèd Satan, because he has enter'd that State,
A World where Man is by Nature the enemy of Man ;
Because the Evil is Created into a State that Men 70
May be deliver'd time after time, evermore Amen.
Learn therefore, O Sisters, to distinguish the Eternal Human
That walks about among the stones of fire in bliss & woe
Alternate, from those States or Worlds in which the Spirit
travels.

This is the only means to Forgiveness of Enemies. 75
Therefore remove from Albion these terrible Surfaces ;
And let wild seas & rocks close up Jerusalem away from
[50] The Atlantic Mountains where Giants dwelt in Intellect ;
Now given to stony Druids and Allegoric Generation,

54 Cp J 50 20-21

56-59 The present lines seem to restate J 48 4-12, in which case the
Body of Moses, the Body of Divine Analogy, might be the Mosaic books
interpreted as a divine allegory, and not as literal statements of mundane
history Elsewhere Og, Anak, and Sihon are purely spectrous symbols
(cp M 18. 29 note) Joshua and Caleb, the spies who brought the just
report of Canaan, appear to symbolize visionary agencies : cp J. 43 37
and J 98 28 note

60 The ' surfaces ' appear to be the errors that gather about the fallen
man, the ' excrementitious husk and covering ' of delusion that enshrouds
him Cp. J. 83 46-48, and see Index, *Vala*, Note II

62-64 Moral Virtue exists by the repression of those activities that it
arbitrarily declares to be evil, ' The Sexual Death living on accusation of
Sin & Judgment ' (J 64 22)

64 Uncircumcision is the state in which Error has not yet been
annihilated 66-74 See Index, *States*.

Page 50. 2 See Index, *Generation*, and cp J 30 18 note

To the Twelve Gods of Asia, the Spectres of those who Sleep,
Sway'd by a Providence oppos'd to the Divine Lord Jesus,
A murderous Providence, A Creation that groans, living on
Death, 5

Where Fish & Bird & Beast & Man & Tree & Metal & Stone
Live by Devouring, going into Eternal Death continually.
Albion is now possess'd by the War of Blood : the Sacrifice
Of envy Albion is become, and his Emanation cast out.
Come, Lord Jesus, Lamb of God, descend ! for if, O Lord, 10
If thou hadst been here, our brother Albion had not died.
Arise, sisters ! Go ye & meet the Lord, while I remain
Behold the foggy mornings of the Dead on Albion's cliffs !
Ye know that if the Emanation remains in them
She will become an Eternal Death, an Avenger of Sin, 15
A self-righteousness, the proud Virgin-Harlot, Mother of War,
And we also, & all Beulah, consume beneath Albion's curse.'

So Erin spoke to the Daughters of Beulah. Shuddering
With their wings they sat in the Furnace in a night
Of stars ; for all the Sons of Albion appear'd distant stars,
Ascending and descending into Albion's sea of death ' 21
And Erin's lovely Bow enclos'd the Wheels of Albion's Sons.

Expanding on wing, the Daughters of Beulah replied in sweet
response :

' Come, O thou Lamb of God, and take away the remembrance
of Sin.

To Sin & to hide the Sin in sweet deceit is lovely . 25

3 The Twelve Gods of Asia, identified with the Sons and Daughters of
Albion (J 74 22), are not distinguishable from the ' Spectre ' They are
the ' Gods of the Heathen ' (J 60 52)

who labour in Tirzah's Looms for bread ,
Who set Pleasure against Duty, who Create Olympic crowns
To make Learning a burden & the Work of the Holy Spirit Strife
(M. 25 50-52)

Cp D C III, p 21 . ' The Grecian gods were the ancient Cherubim of
Phoenicia, but the Greeks and since then the Moderns have neglected to
subdue the gods of Priam These gods are visions of the eternal attributes
or divine names, which, when erected into gods, become destructive to
humanity ' They ought to be the servants and not the masters of man or
of society '

5-7 Cp B U VIII. 5 ' For he [Urizen] saw that life liv'd upon death ',
i.e. mundane life, with its illusions of corporeity and morality, persists by
the destruction or atrophy of the spiritual powers

10 Cp F Z vii a 288-295

14-16 See Index, *Emanation*.

20 Cp. M. 37. 47 note

22 Cp. J 48. 35 note The regenerative purpose expressed in Erin's Rain-
bow manifests itself on all sides in mundane existence cp J 12 15 ' God
is within and without he is even in the depths of Hell ' And cp. J 49. 53

To Sin in the open face of day is cruel & pitiless. But
 To record the Sin for a reproach, to let the Sun go down
 In a remembrance of the Sin, is a Woe & a Horror,
 A brooder of an Evil Day and a Sun rising in blood !
 Come then, O Lamb of God, and take away the remembrance
 of Sin.' 30

End of Chap. 2^d

26 This is a difficult saying, chiefly because it is impossible to be certain as to how much of its strangeness proceeds from the imperfectly understood significance of the Daughters of Beulah who utter it. But this much emerges, that however great the sin, the obligation to forgiveness is greater

30 Cp J 25 12-13

Descend, O Lamb of God, & take away the imputation of Sin
 By the Creation of States & the deliverance of Individuals Evermore, Amen

Page 51 contains a full-page design showing two figures crouching with heads bowed, that to the left bears crown and sceptre, and in some copies her name 'Vala' is written beneath. Her companion is identified in the same way as 'Hyle'. Another figure to the right stands manacled he is 'Scofield'. The background is flame at the bottom left corner 'W B [word *illeg*]'

Rahab is an } Eternal State. }	To the Deists	{ The Spiritual States of the Soul are all Eternal. { Distinguish between the Man & his present State.
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He never can be a Friend to the Human Race who is the Preacher of Natural Morality or Natural Religion; he is a flatterer who means to betray,¹ to perpetuate Tyrant Pride & the Laws of that Babylon which, he foresees, shall shortly be destroyed with the Spiritual and not the Natural Sword. He is in the State named Rahab; which State must be put off before he can be the Friend of Man.

You, O Deists, profess yourselves the Enemies of Christianity; and you are so: you are also the Enemies of the Human Race & of Universal Nature. Man is born a Spectre or Satan, & is altogether an Evil, & requires a New Selfhood continually, & must continually be changed into his direct Contrary. But your Greek Philosophy (which is a remnant of Druidism) teaches that Man is Righteous in his Vegetated Spectre, an Opinion of fatal & accursed consequence to Man, as the Ancients saw plainly by Revelation, to the intire abrogation of Experimental Theory.² and many believed what they saw, and Prophecied of Jesus.

Man must & will have Some Religion: if he has not the Religion of Jesus, he will have the Religion of Satan,³ & will erect the Synagogue of Satan, calling the Prince of this World, God, and destroying all who do not worship Satan under the Name of God. Will any one say: 'Where are those who worship Satan under the Name of God?' Where are they? Listen! Every Religion that Preaches Vengeance for Sin is the Religion of the Enemy & Avenger, and not of the Forgiver

¹ Cp J 90 63-66.

Plotting to devour Albion & Los the friend of Albion,
 Denying in private, mocking God & Eternal Life, & in Public
 Collusion calling themselves Deists, worshipping the Maternal
 Humanity, calling it Nature and Natural Religion

² Cp Ross MS (Clar Press, p 200).

Reason says 'Miracle'. Newton says 'Doubt'
 Aye! that's the way to make all Nature out.
 'Doubt, Doubt, & don't believe without experiment.'
 That is the very thing that Jesus meant
 When he said 'Only Believe! Believe & try!'
 Try, Try, & never mind the Reason why!

'Reason' in the first line of this quotation is clearly equivalent to visionary perception, an unusual sense in Blake.

³ Cp M 7. 19-29

of Sin ; and their God is Satan, Named by the Divine Name. Your Religion, O Deists, Deism, is the Worship of the God of this World by the means of what you call Natural Religion and Natural Philosophy, and of Natural Morality or Self-Righteousness, the Selfish Virtues of the Natural Heart. This was the Religion of the Pharisees who murder'd Jesus. Deism is the same, & ends in the same.

Voltaire, Rousseau, Gibbon, Hume charge the Spiritually Religious with Hypocrisy ; but how a Monk, or a Methodist either, can be a Hypocrite, I cannot conceive. We are Men of like passions with others, & pretend not to be holier than others ; therefore, when a Religious Man falls into Sin, he ought not to be call'd a Hypocrite ; this title is more properly to be given to a Player who falls into Sin, whose profession is Virtue & Morality, & the making Men Self-Righteous.⁴ Foote, in calling Whitefield Hypocrite, was himself one ;⁵ for Whitefield pretended not to be holier than others, but confessed his Sins before all the World. Voltaire ! Rousseau ! You cannot escape my charge that you are Pharisees & Hypocrites ; for you are constantly talking of the Virtues of the Human Heart and particularly of your own, that you may accuse others, & especially the Religious, whose errors you, by this display of pretended Virtue, chiefly design to expose. Rousseau thought Men Good by Nature · he found them Evil & found no friend. Friendship cannot exist without Forgiveness of Sins continually. The Book written by Rousseau, call'd his Confessions, is an apology & cloke for his sin, & not a confession.

But you also charge the poor Monks & Religious with being the causes of War, while you acquit & flatter the Alexanders & Caesars, the Lewis's & Fredericks, who alone are its causes & its actors. But the Religion of Jesus, Forgiveness of Sin, can never be the cause of a War, nor of a single Martyrdom

Those who Martyr others, or who cause War, are Deists, but never can be Forgivers of Sin. The Glory of Christianity is To Conquer by Forgiveness. All the Destruction, therefore, in Christian Europe has arisen from Deism, which is Natural Religion.

⁴ Cp J 41 29-30

⁵ In *The Minor*, one of the most successful of his farces, Samuel Foote represents Methodism as a cloak for vice, and Whitefield, in the character of Mr Squantum of the Tabernacle, as an unscrupulous hypocrite. The following quotation sufficiently indicates the general line of Foote's criticism of Methodism 'No wonder these preachers have plenty of proselytes, whilst they have the address so comfortably to blend the hitherto jarring interests of the two worlds.'

To the Deists

I saw a Monk of Charlemaine 1
 Arise before my sight :
 I talk'd with the Grey Monk as we stood
 In beams of infe[r]nal light.
 Gibbon arose with a lash of steel, 5
 And Voltaire with a wracking wheel ;
 The Schools, in clouds of learning roll'd,
 Arose with War in iron & gold.
 ' Thou lazy Monk ! ' they sound afar, 9
 ' In vain condemning glorious War ;
 And in your Cell you shall ever dwell :
 Rise, War, & bind him in his Cell ! '
 The blood red ran from the Grey Monk's side, 13
 His hands & feet were wounded wide,
 His body bent, his arms & knees
 Like to the roots of ancient trees.
 When Satan first the black bow bent 17
 And the Moral Law from the Gospel rent,
 He forg'd the Law into a Sword,
 And spill'd the blood of mercy's Lord.
 Titus ! Constantine ! Charlemaine ! 21
 O Voltaire ! Rousseau ! Gibbon ! Vain
 Your Grecian Mocks & Roman Sword
 Against this image of his Lord !
 For a Tear is an Intellectual thing ; 25
 And a Sigh is the Sword of an Angel King ;
 And the bitter groan of a Martyr's woe
 Is an Arrow from the Almighty's Bow.

Stanzas. Cp Clar Press, p 360 : ' The original version [of this poem] forms part of a larger poem found in first draft on p 12 of the MS Book. This Blake afterwards separated into two distinct poems, engraving seven stanzas here as part of *Jerusalem*, and transcribing others, under the title " The Grey Monk ", into the Pickering MS . The first four stanzas are practically the same as those of the version in the MS. Book, stanza 5, " When Satan first the black bow bent ", is a revised version of the original stanza 12, stanza 7 is also the final version of the original draft, and stanza 6 is a marginal addition, probably added by Blake when about to engrave this poem. Stanzas 4 and 6 occur also as stanzas 2 and 8 of the version in the Pickering MS.' See also Ross. MS xlu, prefatory and textual notes (Clar Press, p. 194), and ' The Grey Monk ' (Clar Press, p 283).

5-7 Cp J 15 14-20

13-16 Cp Watson Marginalia, p 427 ' Was not Christ martyred because he taught that God loved all Men & was their father, & forbad all contention for worldly prosperity, in opposition to the Jewish Scriptures ? Christ died as an Unbeliever, & if the Bishops had their way, so would Paine.' And *ibid.* p 436. ' The Gospel is Forgiveness of Sins & has no moral precepts ; these belong to Plato & Seneca & Nero '

17 Cp. B. A., chap. ii

23 Cp *Milton*, Preface ; *On Homer's Poetry* and *On Virgil*.

1557

(541)

N n

Jerusalem

Chap. 3

BUT Los, who is the Vehicular Form of strong Urthona,
Wept vehemently over Albion where Thames' currents spring
From the rivers of Beulah, pleasant river, soft, mild, parent
stream.

And the roots of Albion's Tree enter'd the Soul of Los
As he sat before his Furnaces clothèd in sackcloth of hair, 5
In gnawing pain dividing him from his Emanation,
Inclosing all the Children of Los time after time,
Their Giant forms condensing into Nations & Peoples &
Tongues.

Translucent the Furnaces, of Beryll & Emerald immortal,
And Seven-fold each within other, incomprehensible 10
To the Vegetated Mortal Eye's perverted & single vision.
The Bellows are the Animal Lungs, the Hammers, the Animal
Heart,

The Furnaces, the Stomach for Digestion ; terrible their fury
Like seven burning heavens rang'd from South to North.

Here, on the banks of the Thames, Los builded Golgonooza,
Outside of the Gates of the Human Heart beneath Beulah 16
In the midst of the rocks of the Altars of Albion. In fears
He builded it, in rage & in fury. It is the Spiritual Fourfold
London, continually building & continually decaying desolate.
In eternal labours loud the Furnac[es] & loud the Anvils
Of Death thunder incessant around the flaming Couches of
The Twenty-four Friends of Albion, and round the awful Four,
For the protection of the Twelve Emanations of Albion's Sons,

Page 53 1 Cp M. 16 31 note
4-8 See Index, *Mundane Shell*, Note I u β Los here becomes infected
by the errors and delusions of his environment
12-13 These lines occur in *Milton*, 23. 58-59. No explanation can be
suggested

15 See Index, *Golgonooza* 16 Cp J 48 21 note
17 Cp. J. 42 77-78, and J 13 30:

Around Golgonooza lies the land of death eternal, a Land
Of pain and misery and despair and ever brooding melancholy.

22 Cp. J. 43. 2 note.

23-25 Cp. J. 49 75-50 22 for another symbolic statement of the

The Mystic Union of the Emanation in the Lord ; Because
 Man divided from his Emanation is a dark Spectre, ²⁵
 His Emanation is an ever-weeping melancholy Shadow ;
 But she is made receptive of Generation thro' mercy
 In the Potter's Furnace, among the Funeral Urns of Beulah,
 From Surrey hills thro' Italy and Greece to Hinnom's vale.

[54] In Great Eternity every particular Form gives forth or
 Emanates

Its own peculiar Light ; & the Form is the Divine Vision,
 And the Light is his Garment. This is Jerusalem in every Man,
 A Tent & Tabernacle of Mutual Forgiveness, Male & Female
 Clothings.

And Jerusalem is call'd Liberty among the Children of Albion.

But Albion fell down, a Rocky fragment, from Eternity
 hurl'd ⁶

By his own Spectre, who is the Reasoning Power in every Man,
 Into his own Chaos, which is the Memory between Man & Man.

The silent broodings of deadly revenge, springing from the
 All powerful parental affection, fills Albion from head to foot,
 Seeing his Sons assimilate with Luvah, bound in the bonds
 Of spiritual Hate from which springs Sexual Love as iron
 chains. ¹²

He tosses like a cloud outstretch'd among Jerusalem's Ruins
 Which overspread all the Earth : he groans among his ruin'd
 porches.

obligation to defend the Emanation, here the mystical ethic of Forgiveness,
 against the fallacies of Natural Religion, ' the Religion of the Enemy &
 Avenger ' The ' Mystic Union ' is the highest form of existence

26-28 See Index, *Incarnation*, and cp J 42. 32-34 :

But when Man sleeps in Beulah, the Saviour in mercy takes
 Contraction's Limit, and of the Limit he forms Woman, That
 Himself may in process of time be born Man to redeem

29 Cp. J. 15 34 *note*. It is uncertain whether this line belongs to what
 has gone before, or whether it is part of another sentence left incomplete
 owing to some irregularity in the arrangement of the pages at this point
 Cp. J 15 34 *note*

Page 54 4 This equivalence of Tent, Tabernacle and Garment, as
 symbolizing the ethical content of the Emanation, holds throughout the
 later books In relation to Vala, the symbols refer to Natural Religion,
 with Jerusalem, they signify the doctrines of Mutual Forgiveness and
 Liberty.

5 Cp J. 26 *note*. 8 Cp M 12 29 *note*

9-14 The punctuation of this passage is based on the identification of
 Luvah and the ' spiritual Hate ' (l 12)

10 Cp F. Z v. 113 *note* 12 Cp J 17 25 *note*

After l 14 is drawn a rough circle inscribed ' This World ', and to the N.
 ' Reason ', S. ' Desire ', E. ' Wrath ', W ' Pity '. Cp. J 12. 45-60 *note*

But the Spectre like a hoar frost & a Mildew rose over Albion,
Saying: 'I am God, O Sons of Men! I am your Rational
Power! 16

Am I not Bacon & Newton & Locke, who teach Humility to
Man,

Who teach Doubt & Experiment, & my two Wings Voltaire,
Rousseau?

Where is that Friend of Sinners, that Rebel against my Laws,
Who teaches Belief to the Nations & an unknown Eternal
Life? 20

Come hither into the Desart & turn these stones to bread.
Vain foolish Man, wilt thou believe without Experiment,
And build a World of Phantasy upon my Great Abyss,
A World of Shapes in craving lust & devouring appetite?'

So spoke the hard cold constrictive Spectre: he is namèd
Arthur, 25

Constricting into Druid Rocks round Canaan, Agag & Aram
& Pharoh.

Then Albion drew England into his bosom in groans & tears;
But she stretch'd out her starry Night in Spaces against him
like

A long Serpent in the Abyss of the Spectre which augmented
The Night with Dragon wings cover'd with stars; & in the
Wings 30

Jerusalem & Vala appear'd; & above, between the Wings,
magnificent,

The Divine Vision dimly appear'd in clouds of blood weeping.

17-24 Cp. E G 7, ll 43-48 (Clar Press, p 252).

For thus the Gospel St Isaac [Newton] confutes,
'God can only be known by His Attributes,
And as for the Indwelling of the Holy Ghost,
Or of Christ & His Father, it's all a boast
And pride & vanity of the imagination,
That disdains to follow this world's fashion

Cp J 15 11 *note* and J 52 *passim*

19 Cp M H H, p 23, and E G 4 *passim* (Clar Press, pp 256-257)

25 Cp D C v, pp 42-43 'The stories of Arthur are the acts of Albion,
applied to a Prince of the fifth century who conquered Europe and held
the Empire of the world in the dark age' Cp also J 64 15-17

Go assume Papal dignity, thou Spectre, thou Male Harlot! Arthur,
Divide into the Kings of Europe in times remote, O Woman-born
And Woman-nourish'd & Woman-educated & Woman-scorn'd.

The evidence is slight, but Arthur seems to be a spectrous symbol analogous
to Reuben

26 Canaan is here the Land of Promise, and so the symbol of the
visionary state Agag and the others are 'states' of error besetting it.

27 Cp. J. 36 28 *note*.

[55] When those who disregard all Mortal Things saw a Mighty-One
Among the Flowers of Beulah still retain his awful strength,
They wonder'd, checking their wild flames : & Many gathering
Together into an Assembly, they said : ' let us go down
And see these changes '. Others said : ' If you do so, prepare
For being driven from our fields : what have we to do with the
Dead ?

6

To be their inferiors or superiors we equally abhor.
Superior none we know ; inferior, none : all equal share
Divine Benevolence & Joy : for the Eternal Man
Walketh among us, calling us his Brothers & his Friends, 10
Forbidding us that Veil which Satan puts between Eve &
Adam,
By which the Princes of the Dead enslave their Votaries,
Teaching them to form the Serpent of precious stones & gold
To sieze the Sons of Jerusalem & plant them in One Man's
Loins,
To make One Family of Contraries, that Joseph may be sold
Into Egypt for Negation, a Veil the Saviour born & dying
rends.'

16

But others said ' Let us to him who only Is & who
Walketh among us, give decision : bring forth all your fires ! '

So saying, an eternal deed was done : in fiery flames
The Universal Concave ragèd, such thunderous sounds as
never 20
Were sounded from a mortal cloud, nor on Mount Sinai old,
Nor in Havilah where the Cherub roll'd his redounding flame.

Page 55 This and the following page appear to be later additions, though perhaps added at different times. The present page is complete in itself and constitutes a digression from the main course of the story at this point. Like the additions already noticed in chapter II, it states with more than usual explicitness important points of doctrine.

1 'Those' are the Eternals cp J 36 42-55, and see below, l 44 note.
The 'Mighty One' is Albion

2 Cp. F Z vii 237 note

3 Cp J 86 23-25 and 91 17 'the burning fires of thought'.

5 Cp the Ololon episode in *Milton*, especially M 18 43-50 and Introduction to *Milton*

11 The 'Veil' is apparently the 'Veil of Moral Virtue'. See Index, *Vala*, Note I E, and cp J 36 44-46 There appears also to be a reference to the creation of the mortal and of sex. see Index, *Sex*.

13 See Index, *Serpent*

14 Cp J 33 4 'The back & loins where dwell the Spectrous Dead'

15 The meaning of this line remains obscure the only passage remotely like it is M H H, pp 16-17 For Joseph cp M 23 17 note

17-18 'He who only Is' is the Unity of the Eternals, not the supreme Deity in the conventional sense : see Index, *Jesus*.

Loud, loud the Mountains lifted up their voices ; loud the
Forests ;
Rivers thunder'd against their banks ; loud Winds furious
fought ;
Cities & Nations contended in fires & clouds & tempests ; 25
The Seas rais'd up their voices & lifted their hands on high ;
The Stars in their courses fought, the Sun, Moon, Heaven,
Earth,
Contending for Albion & for Jerusalem his Emanation,
And for Shiloh the Emanation of France, & for lovely Vala.

Then far the greatest number were about to make a Separation.
And they Elected Seven, call'd the Seven Eyes of God, 31
Lucifer, Molech, Elohim, Shaddai, Pahad, Jehovah, Jesus.
They nam'd the Eighth. he came not, he hid in Albion's
Forests.

But first they said (& their Words stood in Chariots in array,
Curbing their Tygers with golden bits & bridles of silver &
ivory) : 35

' Let the Human Organs be kept in their perfect Integrity,
At will Contracting into Worms or Expanding into Gods,
And then, behold ! what are these Ulro Visions of Chastity ?
Then as the moss upon the tree, or dust upon the plow,
Or as the sweat upon the labouring shoulder, or as the chaff
Of the wheat-floor or as the dregs of the sweet wine-press.
Such are these Ulro Visions : for tho' we sit down within 42
The plowed furrow, list'ning to the weeping clods till we
Contract or Expand Space at will ; or if we raise ourselves
Upon the chariots of the morning, Contracting or Expanding
Time, 45
Every one knows, we are One Family, One Man blessed for
ever.'

Silence remain'd & every one resum'd his Human Majesty.
And many conversèd on these things as they labour'd at the
furrow,

29 Cp J 49. 9 note

31 Cp F. Z. viii 388 note

33 The Eighth cannot be identified 36-37 See Index, *Expansion*

42-46 The Seven Eyes of God, ministers of Providence, keep themselves
free from the delusions and error of their mundane environment Cp
Cat 1810 : ' If the Spectator could Enter into these Images in his Imagina-
tion, approaching them on the Fiery Chariot of his Contemplative Thought,
if he could Enter into Noah's Rainbow, or into his bosom or could make
a Friend & Companion of one of these Images of wonder, which always
intreats him to leave mortal things . . . then would he arise from his
Grave, then would he meet the Lord in the Air, & then he would be happy.'

48 See Index, *Plow*

Saying: 'It is better to prevent misery than to release from misery;

It is better to prevent error than to forgive the criminal. 50

Labour well the Minute Particulars: attend to the Little-ones:

And those who are in misery cannot remain so long,
If we do but our duty: labour well the teeming Earth.'

They Plow'd in tears: the trumpets sounded before the golden Plow:

And the voices of the Living Creatures were heard in the clouds of heaven, 55

Crying: 'Compell the Reasoner to Demonstrate with unhewn Demonstrations.

Let the Indefinite be explorèd, and let every Man be Judgèd By his own Works! Let all Indefinites be thrown into Demonstrations

To be pounded to dust & melted in the Furnaces of Affliction! He who would do good to another, must do it in Minute Particulars. 60

General Good is the plea of the Scoundrel hypocrite & flatterer; For Art & Science cannot exist but in minutely organizèd Particulars,

And not in generalizing Demonstrations of the Rational Power.

The Infinite alone resides in Definite & Determinate Identity. Establishment of Truth depends on destruction of Falshood continually, 65

On Circumcision, not on Virginity, O Reasoners of Albion!'

So cried they at the Plow. Albion's Rock frownèd above,
And the Great Voice of Eternity rollèd above terrible in clouds,
Saying: 'Who will go forth for us & Who shall we send before our face?'

56-59 See below, ll 65-66, and M 27 16 note. Cp *Cat* 1810: 'No man can Embrace True Art till he has Explor'd & cast out False Art (such is the Nature of Mortal Things), or he will be himself Cast out by those who have Already Embraced True Art'

61-64 Cp *Cat* 1810 'General Knowledge is Remote Knowledge it is in Particulars that Wisdom consists, & Happiness too Both in Art & in Life General Masses are as Much Art as a Pasteboard Man is Human Every Man has Eyes, Nose, & Mouth; this Every Idiot knows; but he who enters into & discriminates most minutely the Manners & Intentions, the Characters in all their branches, is the alone Wise or Sensible Man' and on this discrimination All Art is founded'

66 See Index, *Self-Annihilation*, &c Virginity is the refusal to employ 'the liberty both of body & mind to exercise the Divine Arts of Imagination'. See also *Reynolds's Notes*, p 15

[56] Then Los heavèd his thund'ring Bellows on the Valley of
Middlesex

And thus he chaunted his Song: the Daughters of Albion
reply:

'What may Man be? who can tell! But what may Woman
be,

To have power over Man from Cradle to corruptible Grave?

He who is an Infant, and whose Cradle is a Manger, 5

Knoweth the Infant sorrow, whence it came, and where it
goeth,

And who weave it a Cradle of the grass that withereth away.

This World is all a Cradle for the errèd wandering Phantom,

Rock'd by Year, Month, Day & Hour; and every two
Moments

Between dwells a Daughter of Beulah, to feed the Human
Vegetable. 10

Entune, Daughters of Albion, your hymning Chorus mildly,

Cord of affection thrilling extatic on the iron Reel

To the golden Loom of Love, to the moth-labour'd Woof,

A Garment and Cradle weaving for the infantine Terror;

For fear, at entering the gate into our World of cruel 15

Lamentation, it flee back & hide in Non-Entity's dark wild,

Where dwells the Spectre of Albion, destroyer of Definite
Form.

The Sun shall be a Scythèd Chariot of Britain; the Moon,
a Ship 18

In the British Ocean, Created by Los's Hammer, measured out

Into Days & Nights & Years & Months, to travel with my feet

Over these desolate rocks of Albion. O daughters of despair!

Rock the Cradle, and in mild melodies tell me where found

What you have enwoven with so much tears & care, so much

Tender artifice, to laugh, to weep, to learn, to know!

Remember! recollect! what dark befel in wintry days.' 25

Page 56 The singular character of the engraved script would seem to indicate that this is an added page. The number '56' is engraved on the plate, whereas Blake usually paginated the printed sheets. The fact that ll 1 and 3-4 repeat J 34 18 and 34 25-26 is remarkable

1 Cp J. 34 18 and J. 32. 9 note

8-10 This is a clear statement of the teleological function of mundane life Cp M 27. 44-61.

11-17 This is an aspect of the Daughters of Albion not generally stressed. It is perhaps most explicitly stated in J 83. 33-48. They appear to have almost identical functions with the Daughters of Los: see Index, *Los*, Note II a For a corresponding passage relating to the Sons of Albion, cp J 49 50-59.

22 A word may be missing here Messrs. Russell and MacLagan read 'where you found'.

' O it was lost for ever, and we found it not : it came
And wept at our wintry Door. Look ! look ! behold !
Gwendolen

Is become a Clod of Clay ! Merlin is a Worm of the Valley ! '

Then Los uttered with Hammer & Anvil : ' Chaunt ! revoice !
I mind not your laugh, and your frown I not fear ; and 30
You must my dictate obey from your gold-beam'd Looms. Trill
Gentle to Albion's Watchman on Albion's mountains.

Reeccho,

And rock the Cradle while—Ah me !—Of that Eternal Man,
And of the cradle'd Infancy in his bowels of compassion,
Who fell beneath his instruments of husbandry & became 35
Subservient to the clods of the furrow : the cattle and even
The emmet and earth-worm are his superiors & his lords.'

Then the response came warbling from trilling Looms in Albion:
' We Women tremble at the light, therefore hiding fearful
The Divine Vision with Curtain & Veil & fleshly Tabernacle.'
Los utter'd, swift as the rattling thunder upon the mountains :
' Look back into the Church Paul ! Look ! Three Women
around 42

The Cross ! O Albion why didst thou a Female Will Create ? '

[57] And the voices of Bath & Canterbury & York & Edinburgh
Cry

Over the Plow of Nations, in the strong hand of Albion
thundering along

26 The allusion here may be to the ' cradled Infancy ' of l 34 below,
where there may be an obscure reference to the Incarnation. see Index,
Incarnation

28 Cp M. 34. 37 note

32 Albion's Watchman is Los. cp M 23 8-9

33 This line is more than usually incoherent. For ' while ' read ' awhile '.

35-36 ' Who ' may refer either to ' that Eternal Man ' (l 32) or to the
' cradled Infancy ' who becomes subservient to the conditions of mortal
life for man's salvation. The former view seems to derive support from
J 56 11-16

36-37 Blake may here intend to suggest superiority of instinct over
the ' abstract reasoning power ', the Spectre in fallen man

39-40 Cp. M. 30 21-30. See Index, *Emanation*. From the context it
is to be deduced that the ' Three Women ' with ' Curtain & Veil ' hide the
true significance of the Crucifixion, and are associated with the Pauline
fallacy in its misinterpretation of that event in dogmatic Christianity.
Cp F Z viii 351 note. For ' Church ' see Index, *Mundane Shell*, Note 11,
and J 75 16.

Page 57 appears to follow directly upon p 54. The text is engraved
across a circle apparently representing the earth. In the upper part of it
are the names ' York ' and ' London ' to left and right of a rough sketch
of St Paul's. In the lower portion a drawing of a Gothic building with
spires is marked ' Jerusalem '.

1 These are the Friends of Albion : cp J 30. 26 note.

Among the Fires of the Druid & the deep black rethundering
Waters

Of the Atlantic which pourèd in, impetuous, loud, loud, louder
& louder.

And the Great Voice of the Atlantic howlèd over the Druid
Altars,

Weeping over his Children in Stone-henge, in Malden &
Colchester,

Round the Rocky Peak of Derbyshire, London Stone &
Rosamond's Bower :

' What is a Wifc & what is a Harlot ? What is a Church &
What

Is a Theatre ? are they Two & not One ? can they Exist
Separate ?

Are not Religion & Politics the Same Thing ? Brotherhood is
Religion,

O Demonstrations of Reason Dividing Families in Cruelty
& Pride ! ' ¹⁰

But Albion fled from the Divine Vision with the Plow of
Nations enflaming.

The Living Creatures madden'd and Albion fell into the
Furrow, and

The Plow went over him & the Living was Plowèd in among
the Dead .

But his Spectre rose over the starry Plow. Albion fled
beneath the Plow ¹⁵

Till he came to the Rock of Ages, & he took his Seat upon the
Rock.

Wonder siez'd all in Eternity to behold the Divine Vision open
The Center into an Expanse ; & the Center rolled out into an
Expanse.

[58] In beauty the Daughters of Albion divide & unite at will.

⁵ The ' Great Voice of the Atlantic ' is not mentioned elsewhere. It
appears to be identical with Albion, as represented in J. 21, *passim*.

⁸⁻¹¹ The distinctions set up by the Moral Law are entirely factitious,
and in direct opposition to the unifying spirit of Imagination.

¹² See Index, *Plow* ¹³ See Index, *Zoas*

¹⁶ Cp F Z ix 284 *note*.

¹⁷⁻¹⁸ Behind the obscure symbolism of ' Center ' and ' Expanse ' the
general reference to providential interference is clear enough.

Page 58. 1 The conception of the Daughters of Albion in the present
passage is quite different from that on the added page 56. There they were
in some manner subject to the power of Los Here no such suggestion is
visible they are the powers that govern vegetable or mortal life to the
destruction of everything that belongs to Imagination.

Naked & drunk with blood, Gwendolen, dancing to the timbrel
 Of War ; reeling up the Street of London, she divides in twain
 Among the Inhabitants of Albion : the People fall around.
 The Daughters of Albion divide & unite in jealousy & cruelty.
 The Inhabitants of Albion at the Harvest & the Vintage 6
 Feel their Brain cut round beneath the temples, shrieking,
 Bonifying into a Scull, the Marrow exuding in dismal pain.
 They flee over the rocks bonifying Horses, Oxen, feel the
 knife ;

And while the Sons of Albion by severe War & Judgment
 bonify, 10

The Hermaphroditic Condensations are divided by the Knife,
 The obdurate Forms are cut asunder by Jealousy & Pity.

Rational Philosophy and Mathematic Demonstration
 Is divided in the intoxications of pleasure & affection ;
 Two Contraries War against each other in fury & blood, 15
 And Los fixes them on his Anvil : incessant his blows.
 He fixes them with strong blows, placing the stones & timbers
 To Create a World of Generation from the World of Death,
 Dividing the Masculine & Feminine : for the comingling
 Of Albion's & Luvah's Spectres was Hermaphroditic. 20

Urizen wrathful strode above directing the awful Building
 As a Mighty Temple delivering Form out of confusion.

2 Gwendolen is a Daughter of Albion

5 This would seem to be a symbolic statement of the instability of
 mundane perceptions, the Female being both the vision and the power
 inducing and controlling the vision

6-9 Cp J 66 81-84

The Stars flee remote : the heaven is iron, the earth is sulphur,
 And all the mountains & hills shrink up like a withering gourd,
 As the Senses of Men shrink together under the Knife of flint
 In the hands of Albion's Daughters among the Druid Temples

For the ' bonifying ' of the skull cp *Europe*, II 94-99

11 See Index, *Hermaphroditic*

15 The ' Two Contraries ' are ' Rational Philosophy and Mathematic
 Demonstration ' on one hand, and ' the intoxications of pleasure & affec-
 tion ' on the other. see Index, *Luvah*, II

18-19 Cp J 73 24-26

Los, who is of the Elohim,
 Opens the Furnaces of affliction in the Emanation,
 Fixing the Sexual into an ever-prolific Generation

21-51 In F Z II 229-494 Urizen builds a ' Golden World ' in the Abyss :
 it is identified with the Mundane Shell in its regenerative aspect by the
 insertion of the later lines 235 and 494 Urizen's association with such
 a labour both here and in *The Four Zoas* can hardly be reconciled with the
 general tendency of the symbol. It may be, though the suggestion is
 offered with hesitation, that though Urizen's world is evil, it is a less evil

Jordan sprang beneath its threshold, bubbling from beneath
Its pillars : Euphrates ran under its arches : white sails
And silver oars reflect on its pillars, & sound on its ecchoing
Pavements, where walk the Sons of Jerusalem who remain
Ungenerate. 26

But the revolving Sun and Moon pass thro' its porticoes
Day & night : in sublime majesty & silence they revolve,
And shine glorious within. Hand & Koban arch'd over the Sun
In the hot noon, as he travel'd thro' his journey : Hyle &
Skofield 30

Arch'd over the Moon at midnight, & Los fix'd them there
With his thunderous Hammer : terrified the Spectres rage
& flee.

Canaan is his portico : Jordan is a fountain in his porch,
A fountain of milk & wine to relieve the traveller.
Egypt is the eight steps within ; Ethiopia supports his pillars :
Lybia & the Lands unknown are the ascent without : 36
Within is Asia & Greece, ornamented with exquisite art :
Persia & Media are his halls : his inmost hall is Great Tartary.
China & India & Siberia are his temples for entertainment :
Poland & Russia & Sweden his soft retir'd chambers : 40
France & Spain & Italy & Denmark & Holland & Germany
Are the temples among his pillars : Britain is Los's Forge :
America North & South are his baths of living waters.

Such is the Ancient World of Urizen in the Satanic Void,
Created from the Valley of Middlesex by London's River,
From Stone-henge & from London Stone, from Cornwall to
Cathnes 46

The Four Zoas rush around on all sides in dire ruin
Furious in pride of Selfhood the terrible Spectres of Albion
Rear their dark Rocks among the Stars of God, stupendous
Works ! A World of Generation continually Creating out of
The Hermaphroditic Satanic World of rocky destiny, 51

[59] And form'd into Four precious stones, for entrance from
Beulah.

than the ' Hermaphrodite Satanic World of rocky destiny ' (l 51) which
would have resulted from the infraction of Ideal Unity had not Divine
Mary intervened to justify the ' place apart ' by making it the place of
human regeneration, the sphere of Los's labours Cp J 13 44-45.

26 These are Bromion, Theotormon, Rintrah, and Palamabron. See
Index, *Los*, Note II

45 Cp J 32 9 note 46 ' Cathnes ' is Caithness cp J. 83. 70.

51 See Index, *Ulro*, II.

Page 59 does not follow from the preceding page A better place for it
might be between pp 72 and 73, though no known copies have this arrange-

For the Veil of Vala, which Albion cast into the Atlantic Deep
To catch the Souls of the Dead, began to Vegetate & Petrify
Around the Earth of Albion among the Roots of his Tree.
This Los formed into the Gates & mighty Wall between the
Oak

Of Weeping & the Palm of Suffering beneath Albion's Tomb.
Thus in process of time it became the beautiful Mundane Shell,
The Habitation of the Spectres of the Dead & the Place
Of Redemption & of awaking again into Eternity.

For Four Universes round the Mundane Egg remain Chaotic :
One to the North, Urthona ; One to the South, Urizen ;
One to the East, Luvah ; One to the West, Tharmas.
They are the Four Zoas that stood around the Throne Divine ;
Verulam, London, York & Edinburgh, their English names.
But when Luvah assumed the World of Urizen Southward,
And Albion was slain upon his Mountains & in his Tent,
All fell towards the Center, sinking downwards in dire ruin.
In the South remains a burning Fire , in the East, a Void ;
In the West, a World of raging Waters ; in the North, solid
Darkness,

Unfathomable, without end : but in the midst of these
Is Built eternally the sublime Universe of Los & Enitharmon.

And in the North Gate, in the West of the North, toward
Beulah,
Cathedron's Looms are builded ; and Los's Furnaces in the
South.

A wondrous golden Building immense with ornaments
sublime
Is bright Cathedron's golden Hall, its Courts, Towers &
Pinnacles.

And one Daughter of Los sat at the fiery Reel, & another
Sat at the shining Loom, with her Sisters attending round :
Terrible their distress, & their sorrow cannot be utter'd.
And another Daughter of Los sat at the Spinning Wheel :
Endless their labour, with bitter food, void of sleep :

ment. It may have been placed here because Blake wishes once more to
emphasize his conviction that Divine Mercy uses the ' Ancient World of
Urizen ' as the place of man's redemption and return to Unity, i.e. it
becomes the ' sublime Universe of Los & Enitharmon ' (l 21)

2-9 See Index, *Mundane Shell*, § IV. 5-6 Cp F Z ii 206 note.

10-21 This passage, except l 14, occurs in M 17 15-25. The matter
is restated in M 34 32-39 and is illustrated in the diagram, M, p. 32.

14 Cp. J 36 25 note

22-25 See Index, *Los* The Daughters of Los here appear to be equiva-
lent to the Daughters of Beulah. see below, l 44, and cp J. 11 8-12.

Tho' hungry, they labour : they rouse themselves, anxious,
 Hour after hour labouring at the whirling Wheel ;
 Many Wheels, & as many lovely Daughters sit weeping.
 Yet the intoxicating delight that they take in their work
 Obliterates every other evil : none pities their tears, 35
 Yet they regard not pity & they expect no one to pity ;
 For they labour for life & love, regardless of any one
 But the poor Spectres that they work for always, incessantly.
 They are mock'd by every one that passes by: they regard not:
 They labour ; & when their Wheels are broken by scorn &
 malice 40
 They mend them sorrowing with many tears & afflictions.

Other Daughters Weave on the Cushion & Pillow Network fine,
 That Rahab & Tirzah may exist & live & breathe & love.
 Ah, that it could be as the Daughters of Beulah wish !

Other Daughters of Los, labouring at Looms less fine, 45
 Create the Silk-worm & the Spider & the Catterpillar
 To assist in their most grievous work of pity & compassion.
 And others Create the wooly Lamb & the downy Fowl
 To assist in the work . the Lamb bleats · the Sea-fowl cries.
 Men understand not the distress & the labour & sorrow 50
 That in the Interior Worlds is carried on in fear & trembling,
 Weaving the shudd'ring fears & loves of Albion's Families.
 Thunderous rage the Spindles of iron, & the iron Distaff
 Maddens in the fury of their hands, weaving in bitter tears
 The Veil of Goats'-hair & Purple & Scarlet & fine twined Linen.

[60] The clouds of Albion's Druid Temples rage in the eastern
 heaven,
 While Los sat terrified beholding Albion's Spectre, who is
 Luvah,
 Spreading in bloody veins in torments over Europe & Asia,

42-43 Beyond a vague reference to the ' Sleep of Death ' no interpreta-
 tion can be discovered for the Cushion & Pillow, with their Network
 See Index, *Weaving*, II For the general doctrine cp J 62 20-22, where
 Jesus says

Luvah must be Created,
 And Vala , for I cannot leave them in the gnawing Grave,
 But will prepare a way for my banished-ones to return.

49 Apparently, like the Lark in M 35 63, these are ' Mighty Angels ',
 ' Los's Messengers '

50-55 Cp J 3 ' We who dwell on Earth can do nothing of ourselves :
 every thing is conducted by Spirits, no less than Digestion or Sleep '

Page 60 2 See Index, *Luvah*, I

3 Albion's Spectre or Luvah is identified with the Polypus : see Index,
Mundane Shell, Note I, 11 a

Not yet formèd, but a wretched torment unformèd & abyssal.
In flaming fire within the Furnaces the Divine Vision appear'd
On Albion's hills, [and] often walking from the Furnaces in
clouds 6

And flames among the Druid Temples & the Starry Wheels,
Gather'd Jerusalem's Children in his arms & bore them like
A Shepherd in the night of Albion which overspread all the
Earth.

'I gave thee liberty and life, O lovely Jerusalem, 10
And thou hast bound me down upon the Stems of Vegetation.
I gave thee Sheep-walks upon the Spanish Mountains, Jeru-
salem !

I gave thee Priam's City and the Isles of Grecia lovely ;
I gave thee Hand & Scofield & the Counties of Albion.
They spread forth like a lovely root into the Garden of God ;
They were as Adam before me. united into One Man, 16
They stood in innocence, & their skiey tent reach'd over Asia
To Nimrod's Tower, to Ham & Canaan walking with Mizraim
Upon the Egyptian Nile with solemn songs, to Grecia
And sweet Hesperia, even to Great Chaldea & Teshshina, 20
Following thee as a Shepherd by the Four Rivers of Eden.
Why wilt thou rend thyself apart, Jerusalem,
And build this Babylon & Sacrifice in secret Groves
Among the Gods of Asia, among the fountains of pitch & nitre ?
Therefore thy Mountains are become barren, Jerusalem ! 25
Thy Valleys, Plains of burning sand ; thy Rivers, waters of
death.

Thy Villages die of the Famine, and thy Cities
Beg bread from house to house, lovely Jerusalem !
Why wilt thou deface thy beauty & the beauty of thy little-
ones

To please thy Idols in the pretended chastities of Uncircum-
cision ? 30

Thy Sons are lovelier than Egypt or Assyria : wherefore
Dost thou blacken their beauty by a Secluded place of rest,

6 Messrs. Russell and MacLagan supply 'and' after 'Albion's hills', and
so give coherence to the passage

10-37 See Index, *Jerusalem*, Note I. The binding down of Christ upon
the 'Stems of Vegetation' refers to the misinterpretation of Christ's
gospel into formal Christianity. For 'Stems of Vegetation' (= Albion's
Tree or the Tree of Mystery) see Index, *Mundana Shell*, Note I 11

18 Mizraim was the son of Ham (Gen. x. 6) : the name was also used to
designate Egypt.

22-23 Cp. J. 11. 24-12. 3.

23 Cp. J. 24. 31-35.

32-33 The Secluded place of rest, the peculiar Tabernacle, is the contrary

And a peculiar Tabernacle, to cut the integuments of beauty
 Into veils of tears and sorrows, O lovely Jerusalem?
 They have perswaded thee to this; therefore their end shall
 come: 35
 And I will lead thee thro' the Wilderness in shadow of my cloud,
 And in my love I will lead thee, lovely Shadow of Sleeping
 Albion.'

This is the Song of the Lamb, sung by Slaves in evening time.

But Jerusalem faintly saw him: clos'd in the Dungeons of
 Babylon,

Her Form was held by Beulah's Daughters; but all within
 unseen 40

She sat at the Mills, her hair unbound, her feet naked,
 Cut with the flints; her tears run down; her reason grows like
 The Wheel of Hand, incessant turning day & night without
 rest.

Insane she raves upon the winds, hoarse, inarticulate.
 All night Vala hears; she triumphs in pride of holiness 45
 To see Jerusalem deface her lineaments with bitter blows
 Of despair, while the Satanic Holiness triumph'd in Vala,
 In a Religion of Chastity & Uncircumcised Selfishness

to Jerusalem, 'in every Man/A Tent & Tabernacle of Mutual Forgiveness'.
 Cp below, ll 45-49.

34 Cp M 28 62 where the Veil of Vala is 'the Veil of Human miseries',
 the reference being to the spiritual desolation following upon the denial of
 Imagination and the consequent subjection to error

38 The Slaves or Captives are the victims of Natural Religion or Corporeal
 War see J 65 22-28, and F Z ix 10-31 and 234-276.

39 Cp J 20 5-7 where Jerusalem pleads with Vala:

Wherefore hast thou shut me into the winter of human life
 And clos'd up the sweet regions of youth and virgin innocence
 Where we live, forgetting error, not pondering on evil

40 The Form is the 'real and immortal Self' (M. 14 11) as it were the
 Idea of perfect existence. Cp J. 5 55 note. For the use of 'within' here,
 cp Ross MS xxxvii, ll 1-4 (Clar Press, p. 186).

My Spectre around me night & day
 Like a Wild beast guards my way;
 My Emanation, far within,
 Weeps incessantly for my sin

41 Cp M 6. 4 note.

42 The mention of reason in this connexion is remarkable; it is nowhere
 else associated with Jerusalem. Apparently it is used in the sense of the
 highest order of reason, never defined by Blake

46-47 'Temptations of doubt & despair' (J. 10. 33) obstruct and destroy
 vision. cp D C ix, p. 55, quoted J 43 54 note

48 The Chastity of Natural Religion is the insistence on 'purity', the
 negation of passion and imagination. cp J 91 54 note Its 'Uncircum-
 cised Selfishness' is its belief in the validity of Reason or Selfhood, an
 error the visionary must cut away, or annihilate, continually

Both of the Head & Heart & Loins, clos'd up in Moral
Pride. 49

But the Divine Lamb stood beside Jerusalem; oft she saw
The lineaments Divine & oft the Voice heard, & oft she said ·
' O Lord & Saviour, have the Gods of the Heathen piercèd
thee ;

Or hast thou been piercèd in the House of thy Friends ?
Art thou alive, & livest thou for evermore ? or art thou
Not but a delusive shadow, a thought that liveth not ? 55
Babel mocks, saying there is no God nor Son of God ;
That thou, O Human Imagination, O Divine Body, art all
A delusion · but I know thee, O Lord, when thou arisest upon
My weary eyes, even in this dungeon & this iron mill.
The Stars of Albion cruel rise ; thou bindest to sweet in-
fluences : 60

For thou also sufferest with me altho' I behold thee not ;
And altho' I sin & blaspheme thy holy name, thou pitiest me,
Because thou knowest I am deluded by the turning mills,
And by these visions of pity & love because of Albion's death ·

Thus spake Jerusalem, & thus the Divine Voice replied : 65

' Mild Shade of Man, pitiest thou these Visions of terror & woe ?
Give forth thy pity & love. Fear not ! Lo ! I am with thee
always.

Only believe in me that I have power to raise from death
Thy Brother who Sleepeth in Albion : fear not, trembling
Shade.

[61] Behold in the Visions of Elohim Jehovah, behold Joseph & Mary ;
And be comforted, O Jerusalem, in the Visions of Jehovah
Elohim.'

She lookèd & saw Joseph the Carpenter in Nazareth, & Mary

49 See Index, *Head, Heart and Loins*

52 Cp J 50 3 note.

60 Cp M 37 47 note and J 67. 31-34.

61 Cp M, extra p 32* 39-43

64 Cp J 29 28-71 for an account of the deluding of Albion by the
' Spirits of Pity and Love ', Luvah and Vala

Page 61 appears to have been inserted between pp 60 and 62 It is
engraved in a different hand and is complete in itself as a mystical revela-
tion of the doctrine of unconditional forgiveness The original conclusion
of the speech, p 60, ll 60-69, is now p 62, l. 1.

1 See Index, *Jesus*, III Here Jehovah Elohim is one of the ' Seven
Eyes of God ' who instruct man cp M, extra p 32* 9, and J 61 24 note.

3-p 62. 1 With this passage may be compared *The Ghost of Abel*,
another instance of a scriptural episode being treated not as a record of
an historical event, but as a parabolic revelation of truth, in both instances
the necessity of continual and complete forgiveness, of ' Perpetual Mutual
Sacrifice ', is exemplified.

Jerusalem

[61

His espoused Wife. And Mary said : ' If thou put me away
from thee
Dost thou not murder me ? ' Joseph spoke in anger & fury :
' Should I ⁵
Marry a Harlot & an Adulteress ? ' Mary answer'd : ' Art thou
more pure
Than thy Maker, who forgiveth Sins & calls again Her that is
Lost ?
Tho' She hates, he calls her again in love. I love my dear
Joseph,
But he driveth me away from his presence ; yet I hear the
voice of God
In the voice of my Husband : tho' he is angry for a moment,
he will not ¹⁰
Utterly cast me away : if I were pure, never could I taste the
sweets
Of the Forgive[n]less of Sins ; if I were holy, I never could
behold the tears
Of love, of him who loves me in the midst of his anger in
furnace of fire.'
' Ah my Mary ! ' said Joseph, weeping over & embracing her
closely in
His arms, ' Doth he forgive Jerusalem & not exact Purity from
her who is ¹⁵
Polluted ? I heard his voice in my sleep & his Angel in my
dream
Saying : " Doth Jehovah Forgive a Debt only on condition
that it shall
Be Payed ? Doth he Forgive Pollution only on conditions of
Purity ?
That Debt is not Forgiven ! That Pollution is not Forgiven !
Such is the Forgiveness of the Gods, the Moral Virtues of the
Heathen, whose tender Mercies are Cruelty. But Jehovah's
Salvation ²¹
Is without Money & without Price, in the Continual Forgive-
ness of Sins,
In the Perpetual Mutual Sacrifice in Great Eternity : for
behold,
There is none that liveth & Sinneth not ! And this is the
Covenant

17-26 See General Introduction, pp 66-75.

24-25 Cp G A 46-48.

Thou stood'st
Forth, O Elohim Jehovah, in the midst of the darkness of the Oath, All
Clothed
In thy Covenant of the Forgiveness of Sins.

Of Jehovah : ' If you Forgive one-another, so shall Jehovah
 Forgive You ; 25
 That He Himself may Dwell among You.' Fear not then to
 take
 To thee Mary thy Wife, for she is with Child by the Holy
 Ghost."

Then Mary burst forth into a Song : she flowed like a River of
 Many Streams in the arms of Joseph, & gave forth her tears
 of joy 29

Like many waters, and Emanating into gardens & palaces upon
 Euphrates & to forests & floods & animals, wild & tame, from
 Gihon to Hiddekel, & to corn fields & villages & inhabitants
 Upon Pison & Arnon & Jordan. And I heard the voice among
 The Reapers, Saying : ' Am I Jerusalem, the lost Adulteress,
 or am I

Babylon come up to Jerusalem ? ' And another voice
 answer'd, Saying : 35

' Does the voice of my Lord call me again ? am I pure thro'
 his Mercy

And Pity ? Am I become lovely as a Virgin in his sight, Who
 am

Indeed a Harlot drunken with the Sacrifice of Idols ? does he
 Call her pure as he did in the days of her Infancy, when She
 Was cast out to the loathing of her person ? The Chaldean
 took 40

Me from my Cradle. The Amalckite stole me away upon his
 Camels,

Before I had ever beheld with love the Face of Jehovah, or
 known

That there was a God of Mercy. O Mercy ! O Divine
 Humanity !

O Forgiveness & Pity & Compassion ! If I were Pure I should
 never

Have known Thee. If I were Unpolluted I should never
 have 45

Glorified thy Holiness, or rejoicèd in thy great Salvation.'

31-33 Cp Gen 11 11-14 The significance of Arnon and Jordan in this
 passage does not appear

33 Blake speaks in his own person. The voice is apparently that of
 Jerusalem, answered (l 35) by Mary, who seems in this passage to be the
 type of ' the lapsed soul ' whose return from the errors of the Moral Law
 to the light and liberty of the Covenant of Jehovah is marked by the birth
 of Jesus into this world, the manifestation of mystical truth in mundane
 life. There is also apparently a collateral reference to the historic birth of
 Christ.

Mary leaneð her side against Jerusalem. Jerusalem receivèd
The Infant into her hands in the Visions of Jehovah. Times
passèd on.

Jerusalem fainted over the Cross & Sepulcher. She heard the
voice :

' Wilt thou make Rome thy Patriarch Druid, & the Kings of
Europe his

Horsemen? Man in the Resurrection changes his Sexual
Garments at Will :

Every Harlot was once a Virgin, every Criminal an Infant
Love.

[62] Repose on me till the morning of the Grave. I am thy life.'

Jerusalem replied. ' I am an outcast : Albion is dead ;

I am left to the trampling foot & the spurning heel ;

A Harlot I am call'd ; I am sold from street to street ;

I am defaced with blows & with the dirt of the Prison : 5

And wilt thou become my Husband, O my Lord & Saviour ?

Shall Vala bring thee forth ? shall the Chaste be ashamed
also ?

I see the Maternal Linc ; I behold the Seed of the Woman :

Cainah & Ada & Zillah & Naamah, Wife of Noah.

Shuah's daughter & Tamar & Rahab the Canaanites, 10

Ruth the Moabite & Bathsheba of the daughters of Heth,

Naamah the Ammonite, Zibeah the Philistine, & Mary.

These are the Daughters of Vala, Mother of the Body of death

49 ' the voice ' is the Divine voice, cp J 60 66-69

50 Rome is the symbol of the false ethic and metaphysic which the
visionary rejects as being the body which Jesus put off on the Cross see
J 62 13 and Index, *Incarnation*

51 This appears to mean that by an act of will, man may cast off the
Sexual Garments, the forms of error enumerated in M. 42 35-43

Page 62 2-5 This describes man's neglect and contempt of the visionary
life in his state of spiritual death See Index, *Jerusalem*, Note I.

7 Cp J 53 26-27

[Vala, fallen Man's] Emanation is an ever-weeping melancholy Shadow
But she is made receptive of Generation thro' mercy

8-12 Cp J 61 33 *note* Blake adapts the divine promise concerning the
seed of the woman to his own doctrine of regeneration through mundane
existence He sets out to trace the ancestry of Jesus on the maternal side
in such a manner as to stress the element of ' feminine delusion ' noticed
elsewhere in his use of the term ' maternal ' : cp J 5 47 *note* Of the list
that he draws up from women associated with the male line of Jesus'
ancestry every name belongs either to the idolatrous age before Noah, or
to members of heathen tribes of Canaan, the enemies of Israel Cainah
appears to be a feminine form derived from Cain Ada and Zillah were
wives of Lamech, Shuah (Gen xxxviii 2) and Tamar, wives of Judah,
were Canaanitish women, as was also Rahab the harlot of Jericho,
Naamah was Rehoboam's mother, and Zillah the mother of Joash Ruth
and Bathsheba were both outlandish women

But I, thy Magdalen, behold thy Spiritual Risen Body.
 Shall Albion arise? I know he shall arise at the Last Day. 15
 I know that in my flesh I shall see God: but Emanations
 Are weak; they know not whence they are, nor whither tend.'

Jesus replied: 'I am the Resurrection & the Life.
 I Die & pass the limits of possibility as it appears
 To individual perception. Luvah must be Created, 20
 And Vala; for I cannot leave them in the gnawing Grave,
 But will prepare a way for my banished-ones to return.
 Come now with me into the villages; walk thro' all the cities.
 Tho' thou art taken to prison & judgment, starvèd in the
 streets, 24

I will command the cloud to give thee food & the hard rock
 To flow with milk & wine: tho' thou seest me not a season,
 Even a long season, & a hard journey & a howling wilderness,
 Tho' Vala's cloud hide thee & Luvah's fires follow thee,
 Only believe & trust in me. Lo, I am always with thee!'

So spoke the Lamb of God, while Luvah's Cloud reddening
 above 30

Burst forth in streams of blood upon the heavens, & dark night
 Involv'd Jerusalem, & the Wheels of Albion's Sons turn'd
 hoarse

Over the Mountains, & the fires blaz'd on Druid Altars,
 And the Sun set in Tyburn's Brook where Victims howl & cry.

But Los beheld the Divine Vision among the flames of the
 Furnaces: 35

Therefore he livèd & breathèd in hope; but his tears fell
 incessant

Because his Children were clos'd from him apart & Enithar-
 mon

Dividing in fierce pain: also the Vision of God was clos'd in
 clouds

Of Albion's Spectres, that Los in despair oft sat, & often
 pondered

On Death Eternal, in fierce shudders upon the mountains of
 Albion 40

Walking, & in the vales in howlings fierce: then to his Anvils
 Turning anew, began his labours, tho' in terrible pains.

16 This appears to mean that the vision of Eternity, the Divine
 Humanity, is made perceptible to mortals in and through mundane life

30 Cp J 29. 36-57 for an example of the spiritually perverse influence
 of Luvah and Vala.

39-42 Los's despair may be a reflection of moods Blake knew as a
 spiritual artist. cp Letter to Hayley, 23 October 1804 (R, pp 169-172).

[63] Jehovah stood among the Druids in the Valley of Annandale,
When the Four Zoas of Albion, the Four Living Creatures, the
Cherubim
Of Albion, tremble before the Spectre in the starry Harness
of the Plow
Of Nations. And their Names are Urizen & Luvah & Tharmas
& Urthona.

Luvah slew Tharmas the Angel of the Tongue, & Albion
brought him 5
To Justice in his own City of Paris, denying the Resurrection.
Then Vala the Wife of Albion, who is the Daughter of Luvah,
Took vengeance Twelve-fold among the Chaotic Rocks of the
Druids,
Where the Human Victims howl to the Moon, & Thor & Friga
Dance the dance of death, contending with Jehovah among the
Cherubim. 10
The Chariot Wheels fillèd with Eyes rage along the howling
Valley
In the Dividing of Reuben & Benjamin, bleeding from
Chester's River.

The Giants & the Witches & the Ghosts of Albion dance with
Thor & Friga; & the Fairies lead the Moon along the Valley
of Cherubim,
Bleeding in torrents from Mountain to Mountain, a lovely
Victim. 15
And Jehovah stood in the Gates of the Victim, & he appeared
A weeping Infant in the Gates of Birth in the midst of Heaven.

Page 63 1 Jehovah here may be Jehovah Elohim, one of the Seven
Eyes of God Cp M, extra p 32 9-15 It is, however, possible that
Jehovah may be 'The Divine Humanity, Jesus, that God who is the
intellectual fountain of Humanity' cp J. 98 40. The difference seems to
be chiefly formal

5-8 For Tharmas, Angel of the Tongue, cp M 3. 10 note The passage
reads like a symbolic interpretation of the French Revolution, Luvah or
Orc representing revolt against the tyranny of civil and religious authority,
while Albion's interference and Vala's vengeance symbolize the reactionary
policy of Britain and the allies and the triumph of the young republic
Cp J 66 15

For Luvah is France, the Victim of the Spectres of Albion,
and R N, p ciii

When France got Free, Europe, 'twixt Fools & Knaves,
Were Savage first to France, & after Slaves

The course of the Revolution no longer had Blake's sympathy

9 Thor and Friga are 'Gods of the Heathen' cp J 50 3 note.

13 See Index, *Giants* Witches and Ghosts are spectrous symbols. The
Valley of Cherubim is not mentioned elsewhere.

16-22 The illusion of multitudinous discrete forms in mundane life

The Cities & Villages of Albion became Rock & Sand Un-
humanized,
The Druid Sons of Albion ; & the Heavens a Void around
unfathomable :
No Human Form but Sexual, & a little weeping Infant pale
reflected 20
Multitudinous in the Looking Glass of Enitharmon on all sides
Around in the clouds of the Female, on Albion's Cliffs of the
Dead.

Such the appearance in Cheviot in the Divisions of Reuben,
When the Cherubim hid their heads under their wings in deep
slumbers,
When the Druids demanded Chastity from Woman & all was
lost. 25

' How can the Female be Chaste, O thou stupid Druid,'
Cried Los,
' Without the Forgiveness of Sins in the merciful clouds of
Jehovah,
And without the Baptism of Repentance to wash away
Calumnies and
The Accusations of Sin, that each may be Pure in their
Neighbours' sight ?
O, when shall Jehovah give us Victims from his Flocks &
Herds 30
Instead of Human Victims by the Daughters of Albion &
Canaan ? '

Then laugh'd Gwendolen, & her laughter shook the Nations
& Families of

marks the triumph of Reason, but throughout all there is the pale reflection
of the child, which, according to li 16-17, means that there is, if men would
but see it, the perpetual promise of regeneration through the Incarnation

21 The ' Looking Glass of Enitharmon ' is a rare symbol the meaning of
which can only be conjectured. It may be derived from Böhme (see
Treatise of the Incarnation, Part I, chap vi, § 4), but if so, its significance
is altered. Cp *Cat* 1810. ' There exist in that eternal world the eternal
realities of every thing which we see reflected in this vegetable glass of
nature '

24 The Cherubim are the spirits of Forgiveness. cp. J 22. 34-35.

30-31 Cp G. A.

Abel Are these the Sacrifices of Eternity, O Jehovah, a Broken Spirit
And a Contrite Heart ? O I cannot Forgive ! the Accuser hath
Enter'd into Me as into his House & I loathe thy Tabernacles
As thou hast said, so is it come to pass My desire is unto Cain
And he doth rule over Me : therefore My Soul in Fumes of Blood
Cries for Vengeance, Sacrifice on Sacrifice, Blood on Blood

Jehovah. Lo I have given you a Lamb for an Atonement, instead
Of the Transgressor, or no Flesh or Spirit could ever Live.

The Dead beneath Beulah from Tyburn to Golgotha and from
Ireland to Japan : furious her Lions & Tygers & Wolves sport
before

Los on the Thames & Medway : London & Canterbury groan
in pain. 35

Los knew not yet what was done : he thought it was all in
Vision,

In Visions of the Dreams of Beulah among the Daughters of
Albion.

Therefore the Murder was put apart in the Looking-Glass of
Enitharmon.

He saw in Vala's hand the Druid Knife of Revenge & the
Poison Cup

Of Jealousy, and thought it a Poetic Vision of the Atmo-
spheres, 40

Till Canaan roll'd apart from Albion across the Rhine, along
the Danube.

And all the Land of Canaan suspended over the Valley of
Cheviot

From Bashan to Tyre & from Troy to Gaza of the Amalekite :

And Reuben fled with his head downwards among the Caverns
[64] Of the Mundane Shell, which froze on all sides round
Canaan on

The vast Expanse, where the Daughters of Albion Weave the
Web

Of Ages & Generations, folding & unfolding it like a Veil of
Cherubim .

And sometimes it touches the Earth's summits, & sometimes
spreads 4

Abroad into the Indefinite Spectre, who is the Rational Power.

41-43 Blake appears to describe under this curious geographical sym-
bolism Man's separation from Eternity Albion or Albion's Land is
apparently the supreme state, the Humanity, and Canaan, passing thence
over Europe (see *Europe*, Introduction) to Palestine, images Man's decline
in spirituality The direction in which Canaan travels, towards the East,
is also significant, that quarter being constantly associated with Error,
the state Ulro It may also be that this passage restates the origin of all
religions in Albion the Parent of the Druids' cp J 27 note 6.

44 See Index, *Reuben*.

Page 64 1-5 See Index, *Mundane Shell*, III The 'Web of Ages and
Generations' is 'the Woof of Six Thousand Years' (M 44 15), the sum
of man's endeavours after religious and moral expression, here attributed
to the powers that govern mortal life, the 'Daughters of Albion' (J. 5.
37-39) The two extremes in mundane perception, the highest and the
lowest, are indicated, the mortal visionary and the merely physical.

Then All the Daughters of Albion became One before Los, even
Vala.

And she put forth her hand upon the Looms in dreadful
howlings,

Till she vegetated into a hungry Stomach & a devouring
Tongue.

Her Hand is a Court of Justice, her Feet two Armies in Battle;
Storms & Pestilence in her Locks, & in her Loins Earthquake
And Fire & the Ruin of Cities & Nations & Families &
Tongues. 11

She cries: 'The Human is but a Worm, & thou, O Male, Thou art
Thyself Female, a Male, a breeder of Seed, a Son & Husband:
& Lo!

The Human Divine is Woman's Shadow, a Vapor in the sum-
mer's heat.

Go assume Papal dignity, thou Spectre, thou Male Harlot!
Arthur, 15

Divide into the Kings of Europe in times remote, O Woman-
born

And Woman-nourish'd & Woman-educated & Woman-
scorn'd!

'Wherefore art thou living' said Los, ' & Man cannot live
in thy presence?

Art thou Vala the Wife of Albion, O thou lovely Daughter of
Luvah?

All Quarrels arise from Reasoning, the secret Murder and 20
The violent Man-slaughter; these are the Spectre's double
Cave,

The Sexual Death living on accusation of Sin & Judgment,
To freeze Love & Innocence into the gold & silver of the
Merchant.

Without Forgiveness of Sin Love is Itself Eternal Death.'

Then the Spectre drew Vala into his bosom, magnificent,
terrific, 25

8 See Index, *Head, Heart and Loins* and M 3. 10 note

12-17 Cp J 33 48-51 Vala claims that what is of the Female, the
forms of sense-perception and moral ideas, is alone real, the visionary
metaphysic and ethic being but perverted forms, and therefore delusions
derived therefrom Her claim is therefore a restatement of the attitude
of the materialists The masculine creative energies, no longer responding
solely to imaginative impulses, are controlled entirely by the sense-per-
ceptive, the feminine, powers The outcome is 'papal' and 'regal',
tyranny Arthur is practically synonymous with Albion cp D C,
pp 40 and 42, and cp J. 54. 25 note 20-21 Cp. J 31 4 note.

Glittering with precious stones & gold, with Garments of blood
& fire.

He wept in deadly wrath of the Spectre, in self-contradicting
agony,

Crimson with Wrath & green with Jealousy, daz[z]ling with Love
And Jealousy immingled; & the purple of the violet darken'd
deep

Over the Plow of Nations thund'ring in the hand of Albion's
Spectre. 30

A dark Hermaphrodite they stood, frowni<ni>ng upon
London's River :

And the Distaff & Spindle in the hands of Vala, with the Flax of
Human Miseries, turn'd fierce with the Lives of Men along the
Valley,

As Reuben fled before the Daughters of Albion Taxing the
Nations.

Derby Peak yawn'd a horrid Chasm at the Cries of Gwendolen
& at 35

The stamping feet of Ragan upon the flaming Treddles of her
Loom,

That drop with crimson gore with the Loves of Albion &
Canaan,

Opening along the Valley of Rephaim, weaving over the Caves
of Machpelah.

[65] To decide Two Worlds with a great decision, a World of
Mercy, and

A World of Justice; the World of Mercy for Salvation,
To cast Luvah into the Wrath and Albion into the Pity,
In the Two Contraries of Humanity & in the Four Regions.

For in the depths of Albion's bosom, in the eastern heaven,
They sound the clarions strong· they chain the howling
Captives. 6

30 See Index, *Plow* 31 See Index, *Hermaphrodite*.

32-33 See Index, *Weaving*, and J 60. 34 *note*.

34 Whether 'Taxing the Nations' relates to the Daughters of Albion
or to Reuben or to both is uncertain Taxation here, as in J 98 52-53,
suggests the spiritually oppressive and repressive operation of the anti-
visionary fallacies

38 The Valley of Rephaim or of the Giants is identical with the Atlantic
Vale, see Index, *Atlantic*. The Caves of Machpelah are not mentioned
elsewhere: for the general significance of Caves, cp J 31, 4 *note*

Page 65 This and the following page, both engraved in the same style,
appear to be interpolations. they have no clear connexion with their
contexts, so that it is impossible to say who 'they' (l. 6) are.

6-55 This passage is repeated from F Z. vii a. 162-207, with the
addition of the geographical symbols and certain minor changes.

They cast the lots into the helmet : they give the oath of blood
in Lambeth :

They vote the death of Luvah & they nail'd him to Albion's
Tree in Bath.

They stain'd him with poisonous blue : they inwove him in
cruel roots,

To die a death of Six thousand years bound round with
vegetation. 10

The sun was black & the moon roll'd a useless globe thro'
Britain.

Then left the Sons of Urizen the plow & harrow, the loom,
The hammer & the chisel, & the rule & compasses , from
London fleeing,

They forg'd the sword on Cheviot, the chariot of war & the
battle-ax,

The trumpet fitted to mortal battle & the flute of summer in
Annandale. 15

And all the Arts of Life they chang'd into the Arts of Death in
Albion.

The hour-glass contemn'd because its simple workmanship
Was like the workmanship of the plowman, & the water wheel
That raises water into cisterns broken & burn'd with fire,
Because its workmanship was like the workmanship of the
shepherd ; 20

And in their stead intricate wheels invented, wheel without
wheel,

To perplex youth in their outgoings, & to bind to labours in
Albion

Of day & night the myriads of eternity that they may grind
And polish brass & iron hour after hour, laborious task,
Kept ignorant of its use that they might spend the c'ays of
wisdom 25

In sorrowful drudgery to obtain a scanty pittance of bread,
In ignorance to view a small portion & think that All,
And call it Demonstration, blind to all the simple rules of life.

' Now, now the battle rages round thy tender limbs, O Vala !
Now smile among thy bitter tears ; now put on all thy beauty.
Is not the wound of the sword sweet, & the broken bone
delightful ? 31

Wilt thou now smile among the scythes when the wounded
groan in the field ?

We were carried away in thousands from London, & in tens
Of thousands from Westminster & Marybone, in ships clos'd up,
Chain'd hand & foot, compell'd to fight under the iron whips
Of our captains, fearing our officers more than the enemy. 36
Lift up thy blue eyes, Vala, & put on thy sapphire shoes :
O melancholy Magdalen, behold the morning over Malden
break !

Gird on thy flaming zone : descend into the sepulchre of
Canterbury.

Scatter the blood from thy golden brow, the tears from thy
silver locks : 40

Shake off the waters from thy wings, & the dust from thy
white garments.

Remember all thy feign'd terrors on the secret couch of
Lambeth's Vale,

When the sun rose in glowing morn with arms of mighty hosts
Marching to battle, who was wont to rise with Urizen's
harps

Girt as a sower with his seed to scatter life abroad over Albion.
Arise, O Vala ! bring the bow of Urizen : bring the swift
arrows of light. 46

How rag'd the golden horses of Urizen, compell'd to the chariot
of love,

Compell'd to leave the plow to the ox, to snuff up the winds of
desolation,

To trample the corn fields in boastful neighings ! This is no
gentle harp,

This is no warbling brook nor shadow of a mirtle tree ; 50
But blood and wounds and dismal cries and shadows of the oak,
And hearts laid open to the light by the broad grizly sword :
And bowels hid in hammer'd steel rip'd quivering on the
ground.

Call forth thy smiles of soft deceit ! call forth thy cloudy tears !
We hear thy sighs in trumpets shrill when morn shall blood
renew.' 55

So sang the Spectre Sons of Albion round Luvah's Stone of
Trial,

Mocking and deriding at the writhings of their Victim on
Salisbury,

33-36 These lines, that glance at the work of the press-gangs, are not
found in *The Four Zoas*

38 Magdalen here is Vala. In J 62 14 the name is applied to Jerusalem.
Malden is constantly associated with error : cp J. 41. 5 note

39 Why into the sepulchre of Canterbury is not apparent

Drinking his Emanation in intoxicating bliss, rejoicing in
Giant dance.

For a Spectre has no Emanation but what he imbibes from
deceiving 59

A Victim. Then he becomes her Priest & she his Tabernacle
And his Oak Grove, till the Victim rend the woven Veil
In the end of his sleep when Jesus calls him from his grave.

Howling the Victims on the Druid Altars yield their souls
To the stern Warriors ; lovely sport the Daughters round their
Victims,

Drinking their lives in sweet intoxication : hence arose from
Bath 65

Soft deluding odours, in spiral volutions intricately winding
Over Albion's mountains, a feminine indefinite cruel delusion
Astonish'd, terrified & in pain & torment, Sudden they
behold

Their own Parent, the Emanation of their murder'd Enemy,
Become their Emanation and their Temple and Tabernacle.
They knew not this Vala was their belovèd Mother, Vala,
Albion's Wife. 71

Terrified at the sight of the Victim, at his distorted sinews,
The tremblings of Vala vibrate thro' the limbs of Albion's
Sons.

While they rejoice over Luvah in mockery & bitter scorn,
Sudden they become like what they behold, in howlings &
deadly pain. 75

Spasms smite their features, sinews & limbs ; pale they look
on one another ;

They turn, contorted ; their iron necks bend unwilling
towards

Luvah ; their lips tremble ; their muscular fibres are cramp'd
& smitten ;

59-62 Perhaps this abstruse piece of mystical dogmatism can best be explained by reference to *The Ghost of Abel*, ll 10-13 and 29-33, if it be remembered that Tent, Tabernacle, Oak-Grove and House are equivalent in meaning to certain aspects of the symbol Emanation . cp J 54 4 note
Satan, who is also the Gods of the Heathen, the Elohim of the Heathen who live on sacrifice, opposed to Jehovah who is Forgiveness of Sins, enters into the deluded spirit, the ' Ghost ' of Abel, and dominates him so that through him is made manifest by emanation the false ethic of sin and atonement, which in earlier works would have been represented as Rahab or Vala . Satan is the Spectre, the Priest, the executive force behind the error , Abel is its Victim

65 Bath is an equivocal symbol , all that can be said of it is that here it is associated with the springs of error

72-79 Cp J. 36. 9 note.

74 Cp. J. 63. 5 note.

(569)

They become like what they behold. Yet immense in strength
& power,
[66] In awful pomp & gold, in all the precious unhewn stones of
Eden,
They build a stupendous Building on the Plain of Salisbury :
with chains
Of rocks, round London Stone, of Reasonings, of unhewn
Demonstrations,
In labyrinthine arches, (Mighty Urizen the Architect,) thro'
which
The Heavens might revolve & Eternity be bound in their chain,
Labour unparallel'd, a wondrous rocky World of cruel
destiny, 6
Rocks piled on rocks reaching the stars, stretching from pole
to pole
The Building is Natural Religion, & its Altars Natural
Morality ;
A building of eternal death, whose proportions are eternal
despair.
Here Vala stood turning the iron Spindle of destruction 10
From heaven to earth, howling, invisible : but not invisible
Her Two Covering Cherubs, afterwards namèd Voltaire &
Rousseau,
Two frowning Rocks on each side of the Cove & Stone of
Torture,
Frozen Sons of the feminine Tabernacle of Bacon, Newton &
Locke
For Luvalh is France, the Victim of the Spectres of Albion. 15
Los beheld in terror he pour'd his loud storms on the
Furnaces
The Daughters of Albion, clothèd in garments of needle work,
Strip them off from their shoulders and bosoms they lay aside

Page 66 1-15 Cp J 68 21-51, where, however, there are references to
an ulterior regenerative purpose not explicit here The 'precious unhewn
stones of Eden' is a phrase that scarcely seems in accord with the general
tenor of these lines. no explanation can, however, be offered

12-14 See Index *Mundane Shell*, Note 11

15-34 It is possible that this passage may refer to the decline of the
French Revolution from what Blake had hoped of it The 'spiritual cause'
of this failure is represented as the perverting influence of the Daughters
of Albion, the sources of rationalism and morality, or in Blake's own term, of
Deism But whether or not this be the true interpretation of the passage
in its particular application, its general purpose clearly is to describe the
'Crucifying Cruelties of Demonstration' (J 24 55) in their operation, 'the
Moral Virtues of the Heathen whose tender Mercies are Cruelty' (J 61 20)
Particularly in ll 23-24 Blake urges once more against official Christian-
ity the accusation of hostility to the spirit of Christ's teaching, while
zealous in the observation of the letter, the 'linen garments' and 'vesture'.

Chapter III

Their garments : they sit naked upon the Stone of trial.
 The Knife of flint passes over the howling Victim : his blood
 Gushes & stains the fair side of the fair Daugh[te]rs of Albion.
 They put aside his curls : they divide his seven locks upon
 His forehead : they bind his forehead with thorns of iron :
 They put into his hand a reed ; they mock, Saying : ' Behold
 The King of Canaan, whose are seven hundred chariots of
 iron ! ' 25

They take off his vesture whole with their Knives of flint :
 But they cut asunder his inner garments, searching with
 Their cruel fingers for his heart ; & there they enter in pomp,
 In many tears ; & there they erect a temple & an altar.

They pour cold water on his brain in front, to cause 30
 Lids to grow over his eyes in veils of tears and caverns
 To freeze over his nostrils, while they feed his tongue from
 cups

And dishes of painted clay. Glowing with beauty & cruelty,
 They obscure the sun & the moon : no eye can look upon them.

Ah ! alas ! at the sight of the Victim & at sight of those who
 are smitten, 35

All who see become what they behold : their eyes are cover'd
 With veils of tears, and their nostrils & tongues shrunk up,
 Their car bent outwards · as their Victim, so are they in the
 pangs

Of unconquerable fear, amidst delights of revenge Earth-
 shaking.

And as their eye & ear shrunk, the heavens shrunk away. 40
 The Divine Vision became first a burning flame, then a column
 Of fire, then an awful fiery wheel surrounding earth & heaven,
 And then a globe of blood wandering distant in an unknown
 night.

Afar into the unknown night the mountains fled away
 Six months of mortality, a summer ; & six months of mor-
 tality, a winter. 45

The Human form began to be alter'd by the Daughters of
 Albion

And the perceptions to be dissipated into the Indefinite,
 Becoming

A mighty Polypus nam'd Albion's Tree. They tie the Veins

22-23 Cp Judges xvi 13.

35 Cp J 36 9 note

40-52 Cp. J. 49 21-22 :

The Visions of Eternity, by reason of narrowed perceptions,

Are become weak Visions of Time & Space, fix'd into furrows of death

The changes in man's perception of the Divine Vision cannot be interpreted.

46-55 See Index, *Mundane Shell*, Note I. B

And Nerves into two knots, & the Seed into a double knot.
They look forth : the Sun is shrunk : the Heavens are shrunk
Away into the far remote, and the Trees & Mountains wither'd
Into indefinite cloudy shadows in darkness & separation. 52
By Invisible Hatreds adjoin'd, they seem remote and separate
From each other ; and yet are a Mighty Polypus in the Deep.
As the Mistletoe grows on the Oak, so Albion's Tree on Eternity.

Lo !

55

He who will not comingle in Love must be adjoin'd by Hate.

They look forth from Stone-henge : from the Cove round
London Stone

They look on one another : the mountain calls out to the
mountain :

Pinlimmon shrunk away : Snowdon trembled : the mountains
Of Wales & Scotland beheld the descending War, the routed
flying. 60

Red run the streams of Albion : Thames is drunk with blood,
As Gwendolen cast the shuttle of war, as Cambel return'd the
beam.

The Humber & the Severn are drunk with the blood of the
slain.

London feels his brain cut round : Edinburgh's heart is
circumscrib'd :

York & Lincoln hide among the flocks, because of the griding
Knife. 65

Worcester & Hereford, Oxford & Cambridge reel & stagger,
Overwearied with howling : Wales & Scotland alone sustain
the fight.

The inhabitants are sick to death : they labour to divide into
Days

And Nights the uncertain Periods, and into Weeks & Months.
In vain

They send the Dove & Raven, & in vain the Serpent over the
mountains, 70

53-54 The diverse and conflicting modes of error are united in their common hostility to the mystical ethic and metaphysic

56 Cp J 9 26-31.

57 The Cove round London Stone is not mentioned elsewhere. for London's Stone, cp J 8 27 *note*, and see Index, *Druid*

61-66 The streams of Albion 'give up their souls for Albion's sake' (J 16 16-17) The cities mentioned are among the Twenty-four Friends of Albion : see Index, *Los*, *Note II B* The purpose of this passage would seem to be to describe the temporary checks of visionary activity in mundane life

67 Cp J 5 11 *note* The significance of the endurance of Wales and Scotland in the struggle is hidden

70-73 These lines seem to suggest unsuccessful attempts on the part

And in vain the Eagle & Lion over the four-fold wilderness.
 They return not, but generate in rocky places desolate :
 They return not, but build a habitation separate from Man.
 The Sun forgets his course like a drunken man : he hesitates
 Upon the Cheselden hills, thinking to sleep on the Severn. 75
 In vain : he is hurried afar into an unknown Night ;
 He bleeds in torrents of blood as he rolls thro' heaven above
 He chokes up the paths of the sky : the Moon is leprous as
 snow, 78
 Trembling & descending down, seeking to rest on high Mona,
 Scattering her leprous snows in flakes of disease over Albion.
 The Stars flee remote : the heaven is iron, the earth is sulphur,
 And all the mountains & hills shrink up like a withering gourd,
 As the Senses of Men shrink together under the Knife of flint
 In the hands of Albion's Daughters among the Druid Temples.

67] By those who drink their blood & the blood of their Covenant.

And the Twelve Daughters of Albion united in Rahab &
 Tirzah,
 A Double Female : and they drew out from the Rocky Stones
 Fibres of Life to Weave , for every Female is a Golden Loom,
 The Rocks are opake hardnesses covering all Vegetated
 things. 5
 And as they Wove & Cut from the Looms in various divisions,
 Stretching over Europe & Asia from Ireland to Japan,
 They divided into many lovely Daughters to be counterparts
 To those they Wove for when they Wove a Male, they divided
 Into a Female to the Woven Male in opake hardness 10
 They cut the Fibres from the Rocks ; groaning in pain they
 Weave,
 Calling the Rocks Atomic Origins of Existence, denying
 Eternity
 By the Atheistical Epicurean Philosophy of Albion's Tree

of man to find a resting-place amid the flood of rationalistic and ethical
 abstractions and in the deserts of the Moral Law

83-84 Cp M 4 16 note

Page 67. The sequence here is disordered The first line does not clearly
 follow from the preceding page, nor yet from p 64

3-4 See Index, *Weaving*, I

8 The Counterpart is evidently not to be distinguished from the Female
 see Index, *Sex*

13 Cp Crabb Robinson's letter to Dorothy Wordsworth (S. p 274)
 ' Now according to Blake, Atheism consists in worshipping the natural
 world, which same natural world, properly speaking, is nothing real but
 a mere illusion produced by Satan ' Cp also R N, p 197 ' The Artifice
 of the Epicurean Philosophers is to Call all other Opinions Unsolid &
 Unsubstantial than those which are derived from Earth ', and *ibid* , p 204

Such are the Feminine & Masculine when separated from Man.
They call the Rocks Parents of Men, & adore the frowning
Chaos, ¹⁵

Dancing around in howling pain clothèd in the bloody Veil,
Hiding Albion's Sons within the Veil, closing Jerusalem's
Sons without, to feed with their Souls the Spectres of Albion,
Ashamèd to give Love openly to the piteous & merciful Man,
Counting him an imbecile mockery · but the Warrior ²⁰
They adore, & his revenge cherish with the blood of the
Innocent.

They drink up Dan & Gad to feed with milk Skofeld & Kotope :
They strip off Joseph's Coat & dip it in the blood of battle.

Tirzah sits weeping to hear the shrieks of the dying : her
Knife ²⁴

Of flint is in her hand : she passes it over the howling Victim.
The Daughters Weave their Work in loud cries over the Rock
Of Horeb, still eyeing Albion's Cliffs eagerly, siezing & twisting
The threads of Vala & Jerusalem running from mountain to
mountain

Over the whole Earth loud the Warriors rage in Beth Peor
Beneath the iron whips of their Captains & consecrated
banners . ³⁰

Loud the Sun & Moon rage in the conflict : loud the Stars
Shout in the night of battle & their spears grow to their hands
With blood, weaving the deaths of the Mighty into a Taber-
nacle

For Rahab & Tirzah, till the Great Polypus of Generation
coverèd the Earth.

' Here is a plain confession that he [Reynolds] thinks Mind & Imagination
not to be above the Mortal & Perishing Nature Such is the Epicurean or
Newtonian Philosophy it is Atheism '

¹⁹⁻²¹ Cp J 81 1-5 The ' piteous & merciful Man ' is Jesus, in whom
the mystical ethic of the forgiveness of sins is revealed The Warrior is
the representative of the ' Religion that Preaches Vengeance for Sin '
(J 52) Cp M 28 51-54 and *Auguries of Innocence*, ll 59-60 (Clar Press,
p 290)

Joy & Woe are woven fine
A Clothing for the soul divine

²⁹ Beth Peor, where Moses rehearsed the Law of Sinai to the Israelites,
represents the fullest power of the ' Religion of the Enemy & Avenger '
whose ' God is Satan '

³³ Cp D C viii, p 53 . ' Unworthy Men who gain fame among Men
continue to govern mankind after death, and in their spiritual bodies
oppose the spirits of those who worthily are famous , and, as Swedenborg
observes, by entering into disease and excrement, drunkenness, and con-
cupiscence, they possess themselves of the bodies of mortal men, and shut
the doors of mind and of thought by placing Learning above Inspiration '

³⁴⁻⁴⁰ See Index, *Mundane Shell*, Note II 11.

In Verulam the Polypus's Head, winding around his bulk 35
 Thro' Rochester and Chichester & Exeter & Salisbury,
 To Bristol; & his Heart beat strong on Salisbury Plain,
 Shooting out Fibres round the Earth, thro' Gaul & Italy
 And Greece, & along the Sea of Rephaim into Judea
 To Sodom & Gomorrha; thence to India, China & Japan.

The Twelve Daughters in Rahab & Tirzah have circumscrib'd
 the Brain 41

Beneath & piercèd it thro' the midst with a golden pin.
 Blood hath stain'd her fair side beneath her bosom.

'O thou poor Human Form!' said she 'O thou poor child
 of woe!

Why wilt thou wander away from Tirzah? why me compel to
 bind thee? 45

If thou dost go away from me, I shall consume upon these
 Rocks.

These fibres of thine eyes, that usèd to beam in distant heavens
 Away from me I have bound down with a hot iron

These nostrils, that expanded with delight in morning skies,
 I have bent downward with lead melted in my roaring furnaces
 Of affliction, of love, of sweet despair, of torment unendurable
 My soul is seven furnaces, incessant roars the bellows

Upon my terribly flaming heart; the molten metal runs
 In channels thro' my fiery limbs. O love! O pity! O fear!

O pain! O the pangs, the bitter pangs of love forsaken! 55
 Ephraim was a wilderness of joy where all my wild beasts
 ran.

The River Kanah wander'd by my sweet Manasseh's side,
 To see the boy spring into heavens sounding from my sight.

Go Noah, fetch the girdle of strong brass; heat it red-hot;
 Press it around the loins of this ever expanding cruelty. 60

Shriek not so, my only love: I refuse thy joys: I drink
 Thy shrieks because Hand & Hyle are cruel & obdurate to me.

[68] O Skofield why art thou cruel? Lo Joseph is thine, to make
 You One, to weave you both in the same mantle of skin

35-37 Like the 'Wheel of Religion' (J. 77 1-13), the Polypus winds
 out of the East, the quarter of error against the West, the quarter of
 vision Salisbury Plain, from its Druidical associations, is represented
 as the heart of the false 'Natural Religion'.

39 Cp. J. 64 38 note

41-42 The reference is to the limitation of mental or spiritual activity
 in life by the Daughters of Albion who 'control our vegetative powers'

44 From this point to p. 68.9 Blake repeats, with slight verbal changes,
 F. Z. viii 288-310

54-55 This is the 'false Female Love'.

Bind him down, Sisters, bind him down on Ebal, Mount of cursing !

Malah, come forth from Lebanon ! & Hoglah, from Mount Sinai !

Come ! circumscribe this tongue of sweets, & with a screw of iron ⁵

Fasten this ear into the rock. Milcah, the task is thine.

Weep not so, Sisters, weep not so ! our life depends on this ; Or mercy & truth are fled away from Shechem & Mount Gilead, Unless my belovèd is bound upon the Stems of Vegetation.'

And thus the Warriors cry in the hot day of Victory in Songs :

' Look ! the beautiful Daughter of Albion sits naked upon the Stone, ¹¹

Her panting Victim beside her ; her heart is drunk with blood, Tho' her brain is not drunk with wine ; she goes forth from Albion

In pride of beauty, in cruelty of holiness, in the brightness Of her tabernacle & her ark & secret place : the beautiful Daughter ¹⁵

Of Albion delights the eyes of the Kings , their hearts & the Hearts of their Warriors glow hot before Thor & Friga. O Molech !

O Chemosh ! O Bacchus ! O Venus ! O Double God of Generation !

The Heavens are cut like a mantle around from the Cliffs of Albion,

Across Europe, across Africa, in howlings & deadly War. ²⁰

A sheet & veil & curtain of blood is let down from Heaven

Across the hills of Ephraim, & down Mount Olivet to

Page 68 3 ' him ' may refer to the ' Human Form ' (J 67 44), to its equivalent, ' the boy ' (J 67 58), possibly to a second equivalent, ' Joseph ' (J 68 1), or much less probably to ' Skofield ' (J 68 1)

8 Shechem, Rehoboam's capital set up against Jerusalem, represents the hostility of Natural Religion against Imagination For Gilead cp F Z viii 2 note

10 The ' warriors ' are they who delight in ' Corporeal War ', the fundamental principle of Natural Religion

11 The ' Stone ' is the Stone of Sacrifice cp Index, *Druid*, and M 4 16 note

17-18 Cp J 50 3 note The Double God of Generation may be related to the ' Hermaphroditic Blasphemy ' of a ' Vegetated Christ and a Virgin Eve ' (J 90 34), that is, to the sterile body of moral and metaphysical ideas which is a perversion of ' the Everlasting Gospel ' of liberty and forgiveness into a travesty of Christianity

22-23 Mount Ephraim in which Shechem stood (see above 1 8 note), Mount Olivet, where Solomon built high places to strange gods, and the Valley of the Jebusites, are all associated with the veil of Natural Religion by reason of their connexion with ancient idolatries

The Valley of the Jebusite. Molech rejoices in heaven :
 He sees the Twelve Daughters naked upon the Twelve Stones,
 Themselves condensing to rocks & into the Ribs of a Man. ²⁵
 Lo, they shoot forth in tender Nerves across Europe & Asia !
 Lo, they rest upon the Tribes, where their panting Victims lie!
 Molech rushes into the Kings in love to the beautiful Daugh-
 ters,

But they frown & delight in cruelty, refusing all other joy.
 Bring your Offerings, your first begotten pamper'd with milk
 & blood, ³⁰

Your first born of seven years old, be they Males or Females,
 To the beautiful Daughters of Albion ! They sport before the
 Kings

Clothèd in the skin of the Victim ! blood, human blood, is the life
 And delightful food of the Warrior the well fed Warrior's
 flesh

Of him who is slain in War fills the Valleys of Ephraim with
 Breeding Women walking in pride & bringing forth under
 green trees ³⁶

With pleasurè, without pain, for their food is blood of the
 Captive.

Molech rejoices thro' the Land from Havilah to Shur : he
 rejoices

In moral law & its severe penalties. Loud Shaddai & Jehovah
 Thunder above, when they see the Twelve panting Victims
 On the Twelve Stones of Power, & the beautiful Daughters of
 Albion . ⁴¹

" If you dâre rend their Veil with your spear, you are healèd
 of Love."

From the Hills of Camberwell & Wimbledon, from the Valleys
 Of Walton & Esher, from Stone-henge & from Malden's Cove,
 Jerusalem's Pillars fall in the rendings of fierce War ⁴⁵

²⁴⁻²⁵ The cognate illusions of physical reality and morality are here
 attributed to the Female in J 90 19-20 they are traced to the Spectre
 This confusion of masculine and feminine activities is not uncommon in
 Blake's application of his symbols

²⁶ Cp J 38. ³⁵ note

³⁹ Shaddai and Jehovah are 'Angels of the Presence' see F Z
 viii 387 note

⁴¹ The 'Twelve Stones' are apparently identical with the Druid Temples,
 or the Altars of Sacrifice called Justice and Truth (J 28 21-23) : cp J 25
⁴ note The name is probably taken from Ossian, *Sul-malla of Lamon*
 'Near were two circles of Loda with the stone of power, where spirits
 descended by night in dark-red streams of fire'

⁴² Cp F Z viii 290 note Love is here the 'False Generative Love',
 the contrary of 'Universal Brotherhood and Love' The 'spear' is the
 'intellectual spear' that 'puts off' or 'annihilates' error

⁴⁵⁻⁴⁶ Cp J 47 8 note

Over France & Germany, upon the Rhine & Danube.
Reuben & Benjamin flee : they hide in the Valley of Rephaim.
Why trembles the Warrior's limbs when he beholds thy beauty
Spotted with Victims' blood, by the fires of thy secret tabernacle 49

And thy ark & holy place : at thy frowns, at thy dire revenge,
Smitten as Uzzah of old, his armour is soften'd : his spear 51
And sword faint in his hand from Albion across Great Tartary.
O beautiful Daughter of Albion, cruelty is thy delight !
O Virgin of terrible eyes, who dwellest by Valleys of springs
Beneath the Mountains of Lebanon in the City of Rehob in
Hamath, 55

Taught to touch the harp, to dance in the Circle of Warriors
Before the Kings of Canaan, to cut the flesh from the Victim,
To roast the flesh in fire, to examine the Infant's limbs
In cruelties of holiness, to refuse the joys of love, to bring
The Spies from Egypt to raise jealousy in the bosoms of the
Twelve 60

Kings of Canaan, then to let the Spies depart to Meribah
Kadesh

To the place of the Amalekite ! I am drunk with unsatiated
love.

I must rush again to War , for the Virgin has frown'd & refus'd.
Sometimes I curse & sometimes bless thy fascinating beauty.
Once Man was occupied in intellectual pleasures & energies :
But now my Soul is harrow'd with grief & fear & love &
desire, 66

And now I hate, & now I love, & Intellect is no more.
There is no time for any thing but the torments of love & desire.
The Feminine & Masculine Shadows soft, mild & ever varying
In beauty, are Shadows now no more, but Rocks in Horeb.' 70

[69] Then all the Males conjoin'd into One Male, & every one
Became a ravening eating Cancer growing in the Female,

48-52 The lines image the atrophy of man's spiritual powers so long
as he persists in the attitude of mind symbolized by the Daughters of
Albion, i.e. so long as he accepts the witness of his senses

58-59 Cp F Z 1 43-47

69-70 The constrictive arbitrariness of the forms, intellectual, moral,
and aesthetic, of the 'Satanic world' is set over against the unconstrained
freedom of the world of Imagination, where forms are 'mental' and the
spirit is liberty cp J 69 6-25 for a parallel passage

Page 69 1-11 See Index, *Mundane Shell*, Note 1. 11 The Male here is
symbolic of 'sexual' schisms and discords, and the union of all such
activities into One is parallel with and opposed to the union of the Eternals,
the Divine Family, into 'One Man, Jesus' The 'One Male', the 'enormous
Form' of l 6, Hand as described on p 70, is ultimately Satan, 'God
of this World'

2 The illusions of false reason and morality originate in the perversion

Chapter III

A Polypus of Roots of Reasoning, Doubt, Despair & Death,
 Going forth & returning from Albion's Rocks to Canaan,
 Devouring Jerusalem from every Nation of the Earth. 5

Envyng stood the enormous Form at variance with Itself
 In all its Members, in eternal torment of love & jealousy,
 Driv'n forth by Los time after time from Albion's clifly shore,
 Drawing the free loves of Jerusalem into infernal bondage,
 That they might be born in contentions of Chastity & in 10
 Deadly Hate between Leah & Rachel, Daughters of Deceit &
 Fraud,

Bearing the Images of various Species of Contention
 And Jealousy & Abhorrence & Revenge & deadly Murder,
 Till they refuse liberty to the Male ; & not like Beulah
 Where every Female delights to give her maiden to her hus-
 band. 15

The Female searches sea & land for gratifications to the
 Male Genius, who in return clothes her in gems & gold,
 And feeds her with the food of Eden ; hence all her beauty
 beams.

She Creates at her will a little moony night & silence
 With Spaces of sweet gardens & a tent of elegant beauty, 20
 Closèd in by a sandy desart & a night of stars shining,
 And a little tender moon & hovering angels on the wing.
 And the Male gives a Time & Revolution to her Space
 Till the time of love is passèd in ever varying delights
 For All Things Exist in the Human Imagination, 25
 And thence in Beulah they are stolen by secret amorous theft,
 Till they have had Punishment enough to make them commit
 Crimes.

of man's perceptions, of which the Female is the mythical cause and the
 symbol Cp E G γ^a 89-94 .

that which was of woman born,
 When the soul fell into sleep
 Shooting out against the Light
 Fibres of a deadly night,
 Reasoning upon its own dark Fiction,
 In doubt which is Self Contradiction

For the Cancer or Polypus see Index, *Mundane Shell*, Note I ii
 9-10 Cp J 64 22-23

The Sexual Death, living on accusations of Sin & Judgment,
 To freeze Love & Innocence into the gold & silver of the Merchant
 11-12 The references to the double-dealing of Laban, to the jealousy of
 his daughters, the wives of Jacob, and to Rachel's theft of the images are
 not interpretable in detail, though the justification of interpreting the
 particular fact in terms of a general spiritual experience is made in D C
 iii, pp 9 and 21

25-31 Here Beulah is a phase in individual and in universal Experience
 wherein the symbol and its spiritual meaning appear to be seen and known

Hence rose the Tabernacle in the Wilderness & all its Offerings,
From Male & Female Loves in Beulah & their Jealousies.
But no one can consummate Female bliss in Los's World
without 30

Becoming a Generated Mortal, a Vegetating Death.

And now the Spectres of the Dead awake in Beulah : all
The Jealousies become Murderous, uniting together in Rahab,
A Religion of Chastity, forming a Commerce to sell Loves,
With Moral Law, an Equal Balance, not going down with
decision. 35

Therefore the Male, severe & cruel, fill'd with stern Revenge,
Mutual Hate returns & mutual Deceit & mutual Fear.

Hence the Infernal Veil grows in the disobedient Female,
Which Jesus rends & the whole Druid Law removes away
From the Inner Sanctuary, a False Holiness hid within the
Center. 40

For the Sanctuary of Eden is in the Camp, in the Outline,
In the Circumference : & every Minute Particular is Holy.
Embraces are Comingslings from the Head even to the Feet,
And not a pompous High Priest entering by a Secret Place

Jerusalem pinèd in her inmost soul over Wandering Reuben 45
As she slept in Beulah's Night hid by the Daughters of Beulah.

[70] And this the form of mighty Hand sitting on Albion's cliffs
Before the face of Albion, a mighty threat'ning Form.

His bosom wide & shoulders huge, overspreading, wondrous,
Bear Three strong sinewy Necks & Three awful & terrible
Heads,

Three Brains in contradictory council brooding incessantly, 5

together, as 'Contraries' equally true hence 'no dispute can come'
Later 'allegoric and mental signification' is perverted 'into corporeal
command' (D C, p 41) It is as if Blake declares (ll 30-31) that no
truth revealed in mortality can escape perversion after the manner described
in ll 32-37

36-37 Cp J 68 62-70

40-42 Cp J 71 6-9

43-44 The 'Comingslings' signify that man's perceptions of the real
and eternal world of Imagination is immediate by virtue of his identity
with it On the other hand, in his state of error he loses sight of this
'one-ness' and becomes subject to the arbitrary and external authority
of moral law, and to the partial revelations of a reason limited to the data
of sense

Page 70 may be misplaced, since its catchword 'His' does not correspond
to the first word of p 71

5 Cp E G 7⁸ 95-96 (Clar Press, p 254)

Reasoning upon its own dark Fiction
In doubt which is Self Contradiction.

(580)

Neither daring to put in act its councils, fearing each-other,
Therefore rejecting Ideas as nothing & holding all Wisdom
To consist in the agreements & disagree[me]nts of Ideas,
Plotting to devour Albion's Body of Humanity & Love.

Such Form the aggregate of the Twelve Sons of Albion took,
& such 10

Their appearance when combin'd : but often by birth-pangs
& loud groans

They divide to Twelve : the key-bones & the chest dividing
in pain

Disclose a hideous orifice ; thence issuing the Giant-brood
Arise as the smoke of the furnace, shaking the rocks from sea
to sea ,

And there they combine into Three Forms, namèd Bacon &
Newton & Locke 15

In the Oak Groves of Albion which overspread all the Earth.

Imputing Sin & Righteousness to Individuals, Rahab
Sat deep within him hid, his Feminine Power, u[n]reveal'd,
Brooding Abstract Philosophy to destroy Imagination, the
Divine-

Humanity , A Three-fold Wonder, feminine, most beautiful,
Three-fold 20

Each within other. On her white marble & even Neck her
Heart

Inorb'd and bonified, with locks of shadowing modesty
shining

Over her beautiful Female features, soft, flourishing in beauty,
Beams mild all love and all perfection, that when the lips
Recieve a kiss from Gods or Men, a threefold kiss returns
From the press'd loveliness ; so her whole immortal form,
three-fold, 26

Three-fold embrace returns, consuming lives of Gods & Men,
In fires of beauty melting them as gold & silver in the furnace.
Her Brain enlabyrinths the whole heaven of her bosom & loins

7-9 Cp M 35 5 *note* ' Albion's Body of Humanity & Love ' is the
'real and Immortal self' of Man, his spiritual life, the Divine Humanity

16 See Index, *Druid*

17 Cp J 49 65-66

Yet they [the Spectres] are blameless, & Iniquity must be imputed only
To the States that they are enter'd into that they may be deliver'd.

See Index, *States*

17-31 With this description of Rahab or Vala, cp ' The Crystal
Cabinet ' (Clar Press, pp 282-283)

21-24 This passage is more than usually incoherent, and punctuation
is uncertain

To put in act what her Heart wills. O who can withstand her
power! 30

Her name is Vala in Eternity : in Time her name is Rahab.

The Starry Heavens all were fled from the mighty limbs of
Albion,

[71] And above Albion's Land was seen the Heavenly Canaan,
As the Substance is to the Shadow ; and above Albion's
Twelve Sons

Were seen Jerusalem's Sons and all the Twelve Tribes
spreading

Over Albion. As the Soul is to the Body, so Jerusalem's Sons
Are to the Sons of Albion : and Jerusalem is Albion's Emana-
tion. 5

What is Above is Within, for every-thing in Eternity is trans-
lucent.

The Circumference is Within : Without, is formèd the Selfish
Center.

And the Circumference still expands, going forward to Eternity
And the Center has Eternal States · these States we now
explore.

And these the Names of Albion's Twelve Sons & of his
Twelve Daughters, 10

With their Districts Hand dwelt in Selsey, & had Sussex &
Surrey

And Kent & Middlesex, all their Rivers & their Hills of
flocks & herds,

Their Villages, Towns, Cities, Sea-Ports, Temples, sublime
Cathedrals

All were his Friends & their Sons & Daughters intermarry in
Beulah ; 14

For all are Men in Eternity, Rivers, Mountains, Cities, Villages.

Page 71 See note on J , p 70 Nothing can be said in explanation of
the distribution of the districts among the Sons of Albion and their
Emanations

1-2 Albion's Land in the present passage is mundane life, the state of
fallen man The Heavenly Canaan is the World of Eternity or Imagination

6-9 Cp F Z 1 350 note

9 Cp Cat 1810 'Man passes on but States remain for ever he passes
thro' them like a traveller', and J 4

Of the Sleep of Ulro and of the passage through
Eternal Death, and of the awaking to Eternal Life

10-53 This account of the Sons of Albion with their Emanation relates
to the time before the Fall , cp 1 54

But now Albion is darkened & Jerusalem lies in ruins

15 Cp Poems from Letters, II 25-32 (Clar Press, p 303)

All are Human, & when you enter into their Bosoms you walk
 In Heavens & Earths, as in your own Bosom you bear your
 Heaven
 And Earth; & all you behold, tho' it appears Without, it is
 Within
 In your Imagination, of which this World of Mortality is but
 a Shadow.

Hyle dwelt in Winchester, comprehending Hants, Dorset,
 Devon, Cornwall, 20
 Their Villages, Cities, Sea Ports, their Corn fields & Gardens,
 spacious
 Palaces, Rivers & Mountains: and between Hand & Hyle arose
 Gwendolen & Cambel who is Boadicea: they go abroad &
 return
 Like lovely beams of light from the mingled affections of the
 Brothers.
 The Inhabitants of the whole Earth rejoice in their beautiful
 light. 25

Coban dwelt in Bath: Somerset, Wiltshire, Gloucestershire,
 Obey'd his awful voice: Ignoge is his lovely Emanation.
 She adjoin'd with Gwantoke's Children. soon lovely Cordella
 arose.
 Gwantoke forgave & joy'd over South Wales & all its Moun-
 tains.

Peachey had North Wales, Shropshire, Cheshire & the Isle of
 Man. 30
 His Emanation is Mehetabel, terrible & lovely upon the
 Mountains.

Brertun had Yorkshire, Durham, Westmoreland; & his
 Emanation
 Is Ragan she adjoin'd to Slade, & produced Gonorill far
 beaming.

Slade had Lincoln, Stafford, Derby, Nottingham, & his lovely
 Emanation Gonorill rejoices over hills & rocks & woods &
 rivers 35

Huttn had Warwick, Northampton, Bedford, Buckingham,
 Leicester & Berkshire; & his Emanation is Gwinefred
 beautiful.

Skofeld had Ely, Rutland, Cambridge, Huntingdon, Norfolk,
 Suffolk, Hartford & Essex; & his Emanation is Gwinevera

Jerusalem

[71]

Beautiful she beams towards the east all kinds of precious
stones 40

And pearl, with instruments of music in holy Jerusalem.

Kox had Oxford, Warwick, Wilts ; his Emanation is Estrild :
Join'd with Cordella she shines southward over the Atlantic.

Kotope had Hereford, Stafford, Worcester, & his Emanation
Is Sabrina : join'd with Mehetabel she shines west over
America. 45

Bowen had all Scotland, the Isles, Northumberland & Cumber-
land :

His Emanation is Conwenna ; she shines a triple form
Over the north with pearly beams gorgeous & terrible
Jerusalem & Vala rejoice in Bowen & Conwenna.

But the Four Sons of Jerusalem that never were Generated
Are Rintrah and Palamabron and Theotormon and Bromion.
They 51

Dwell over the Four Provinces of Ireland in heavenly light,
The Four Universities of Scotland, & in Oxford & Cambridge
& Winchester.

But now Albion is darkenèd & Jerusalem lies in ruins
Above the Mountains of Albion, above the head of Los. 55

And Los shouted with ceaseless shoutings, & his tears pourèd
down

His immortal cheeks, rearing his hands to heaven for aid
Divine

But he spoke not to Albion, fearing lest Albion should turn
his Back

Against the Divine Vision & fall over the Precipice of Eternal
Death. 59

But he receded before Albion & before Vala weaving the Veil
With the iron shuttle of War among the rooted Oaks of Albion,
Weeping & shouting to the Lord day & night . and his
Children

Wept round him as a flock silent Seven Days of Eternity.

50-53 See Index, *Los, Note II* In J 15 14-20 Blake speaks in con-
demnation of the 'Schools and Universities of Europe' it is to be
remembered that Europe is always the symbol of intellectual and moral
error, see *Europe, Introduction* Here the Universities of Albion are
'places of thought' standing 'in heavenly light', as their association with
the Sons of Los who were never 'Generated' indicates

63 The significance of the 'Seven Days of Eternity' is not clear It
would seem to be connected in some way with the duration of mundane life,

[72] And the Thirty-two Counties of the Four Provinces of Ireland
Are thus divided : The Four Counties are in the Four Camps ;
Munster South in Reuben's Gate, Connaut West in Joseph's
Gate,
Ulster North in Dan's Gate, Leinster East in Judah's Gate.

For Albion in Eternity has Sixteen Gates among his Pillars, 5
But the Four towards the West were Wallèd up, & the Twelve
That front the Four other Points were turnèd Four Square
By Los for Jerusalem's sake & callèd the Gates of Jerusalem ;
Because Twelve Sons of Jerusalem fled successive thro' the
Gates

But the Four Sons of Jerusalem who fled not but remain'd
Are Rintrah & Palamabron & Theotormon & Bromion, 11
The Four that remain with Los to guard the Western Wall.
And these Four remain to guard the Four Walls of Jerusalem,
Whose foundations remain in the Thirty-two Counties of
Ireland,

And in Twelve Counties of Wales, & in the Forty Counties
Of England, & in the Thirty-six Counties of Scotland. 16

And the names of the Thirty-two Counties of Ireland are
these :

Under Judah & Issachar & Zebulun are Lowth, Longford,
Eastmeath, Westmeath, Dublin, Kildare, King's County,
Queen's County, Wicklow, Catherloh, Wexford, Kilkenny.
And those under Reuben & Simeon & Levi are these, 21
Waterford, Tipperary, Cork, Limerick, Kerry, Clare.
And those under Ephraim, Manasseh & Benjamin are these,
Galway, Roscommon, Mayo, Sligo, Leitrim.
And those under Dan, Asher & Napthali are these,
Donnegal, Antrim, Tyrone, Fermanagh, Armagh, London-
derry, 26

Down, Monaghan, Cavan. These are the Land of Erin.

All these Center in London & in Golgonooza, from whence
They are Created continually, East & West & North & South .

the time of man's regeneration Blake may here have adopted the
eschatology of the Millennarians based on Psalm xc 4

Page 72 5 Cp the description of Golgonooza (J, pp 12-13), with its
four Gates, each fourfold 6 Cp J 13 6 note

7 The mention of ' the Four other Points ' would seem to be a slip of
the pen Ellis, however, maintains that the phrase has a definite signifi-
cance, cp Blake's *Poetical Works* (Chatto & Windus), vol II, pp 490-492

9 Cp F Z viii 362-366

17 Cp. J 49 4 note

Jerusalem

[72

And from them are Created all the Nations of the Earth, 30
Europe & Asia & Africa & America, in fury Fourfold.

And Thirty-two the Nations to dwell in Jerusalem's Gates.
O Come, ye Nations! Come, ye People! Come up to Jerusalem!

Return, Jerusalem, & dwell together as of old! Return!
Return, O Albion, let Jerusalem overspread all Nations 35
As in the times of old! O Albion, awake! Reuben wanders:
The Nations wait for Jerusalem: they look up for the Bride.

France, Spain, Italy, Germany, Poland, Russia, Sweden,
Turkey,

Arabia, Palestine, Persia, Hindostan, China, Tartary, Siberia,
Egypt, Lybia, Ethiopia, Guinea, Caffraria, Negroland,
Morocco, 40

Congo, Zaara, Canada, Greenland, Carolina, Mexico,
Peru, Patagonia, Amazonia, Brazil—Thirty-two Nations.
And under these Thirty-two Classes of Islands in the Ocean,
All the Nations, Peoples & Tongues throughout all the Earth.

And the Four Gates of Los surround the Universe Within and
Without; & whatever is visible in the Vegetable Earth, the
same 46

Is visible in the Mundane Shell, revers'd in mountain & vale.
And a Son of Eden was set over each Daughter of Beulah, to
guard

In Albion's Tomb the wondrous Creation: & the Four-fold
Gate

Towards Beulah is to the South: Fenelon, Guion, Teresa, 50
Whitefield & Hervey guard that Gate, with all the gentle Souls
Who guide the great Wine-press of Love. Four precious
Stones that Gate.

31 Below this line is a drawing of the terrestrial globe, showing the continents mentioned in the text. Within the circle of the earth this line is engraved spirally 'Continually Building, Continually Destroying, because of Love & Jealousy'. Generally when Blake intends a line not to be included in the body of the poem he engraves it in reversed characters, not as here, in the normal way. The present verse might well follow l 31, but the line engraved within the design on p 93, though written in the ordinary way, cannot conceivably be made part of the text. Since, therefore, there is a doubt as to Blake's intention in the present instance, the line has not been printed in the body of the text.

47 See Index, *Mundane Shell*

49-52 See Index, *Wine-press*, III.

51 Samuel Palmer writes of Blake 'He was fond of the works of St Theresa, and often quoted them, with other writers on the interior life.'

52 Written in reverse at the foot of the page is the line

Women, the comforters of Men, become the Tormenters & Punishers!

Cp F Z. ii 29.

[73] Such are Cathedron's golden Halls in the City of Golgonooza.

And Los's Furnaces howl loud, living, self-moving, lamenting
With fury & despair, & they stretch from South to North
Thro' all the Four Points. Lo! the Labourers at the Furnaces,
Rintrah & Palamabron, Theotormon & Bromion, loud lab'ring
With the innumerable multitudes of Golgonooza round the
Anvils 6

Of Death! But how they came forth from the Furnaces &
how long,

Vast & severe the anguish eer they knew their Father, were
Long to tell; & of the iron rollers, golden axle-trees & yokes
Of brass, iron chains & braces & the gold, silver & brass, 10
Mingled or separate, for swords, arrows, cannons, mortars,
The terrible ball, the wedge, the loud sounding hammer of
destruction,

The sounding flail to thresh, the winnow to winnow kingdoms,
The water wheel & mill of many innumerable wheels resistless
Over the Four fold Monarchy from Earth to the Mundane Shell

Perusing Albion's Tomb in the starry characters of Og &
Anak, 16

To Create the lion & wolf, the bear, the tyger & ounce.
To Create the wooly lamb & downy fowl & scaly serpent,
The summer & winter, day & night, the sun & moon & stars,
The tree, the plant, the flower, the rock, the stone, the metal
Of Vegetative Nature by their hard restricting condensations.

Where Luvah's World of Opakeness grew to a period, It
Became a Limit, a Rocky hardness without form & void,
Accumulating without end Here Los, who is of the Elohim,
Opens the Furnaces of affliction in the Emanation, 25

Page 73 This page follows awkwardly upon p 72 It may be that
p 59 should come between them

9-14 The instruments of war and husbandry symbolize the spiritual
labours of the Sons of Los for man's regeneration For the use of the same
terms in the contrary sense, cp F Z vii a 168-184

15 Fourfold seems to be used in an unusual association It is generally
connoted of the supreme state of Imagination Cp below, l 33

16-21 Difficulty arises from the uncertainty as to the subject of this
passage It may relate to the Spectrous activities, or to those regenerative
powers just mentioned who create the forms of mundane life as part of
their labours to redeem man, cp J 13 44-45

whatever is visible to the Generated Man

Is a Creation of mercy & love from the Satanic Void

22 Luvah's World of Opakeness, not mentioned elsewhere is apparently
equivalent to the Satanic World of Ulro Here Luvah is Albion's Spectre
(J 60 2) or Satan (J 49 68)

Fixing the Sexual into an ever-prolific Generation,
Naming the Limit of Opakeness Satan, & the Limit of Con-
traction

Adam, who is Peleg & Joktan & Esau & Jacob & Saul &
David.

Voltaire insinuates that these Limits are the cruel work of God,
Mocking the Remover of Limits & the Resurrection of the
Dead, 30

Setting up Kings in wrath, in holiness of Natural Religion,
Which Los with his mighty Hammer demolishes time on time
In miracles & wonders in the Four-fold Desart of Albion,
Permanently Creating, to be in Time Reveal'd & Demolish'd,
Satan, Cain, Tubal, Nimrod, Pharoh, Priam, Bladud, Belin,
Arthur, Alfred, the Norman Conqueror, Richard, John, 36

And all the Kings & Nobles of the Earth & all their Glories,
These are Created by Rahab & Tirzah in Ulro : but around
These, to preserve them from Eternal Death, Los Creates
Adam, Noah, Abraham, Moses, Samuel, David, Ezekiel, 40

Dissipating the rocky forms of Death by his thunderous
Hammer.

As the Pilgrim passes, while the Country permanent remains,
So Men pass on, but States remain permanent for ever.

The Spectres of the Dead howl round the porches of Los
In the terrible Family feuds of Albion's cities & villages, 45
To devour the Body of Albion, hung'ring & thirsting & rav'n-
ing.

The Sons of Los clothe them & feed, & provide houses & gardens ;
And every Human Vegetated Form in its inward recesses
Is a house of p[le]as[ur]antness & a garden of delight Built by the
Sons & Daughters of Los in Bowlahoola & in Cathedron. 50

27 See Index, *Expansion*

28 Nothing can be found to explain this line For Peleg and Joktan
see Gen x 25

33 'Fourfold' here, as in l 15 above, does not appear to have its usual
significance of 'eternal' or 'imaginative'; the phrase 'fourfold Desart'
expresses the fallen state of the Fourfold Man

35 Bladud and Belin, the names of legendary British kings, are probably
taken from Milton's *History of England*, to which Blake refers in his
Descriptive Catalogue

36 After l 36 a line has been crased in Blake's stereotype Another
is deleted after l 40

42-43 See Index, *States*, and cp J 71 9 note

47-50 Cp M 26 23-36

From London to York & Edinburgh the Furnaces rage terrible:
Primrose Hill is the mouth of the Furnace & the Iron Door.

- [74] The Four Zoa's clouded rage. Urizen stood by Albion,
With Rintrah and Palamabron and Theotormon and Bromion :
These Four are Verulam & London & York & Edinburgh.
And the Four Zoa's are Urizen & Luvah & Tharmas & Urthona
In opposition deadly, and their Wheels in poisonous 5
And deadly stupor turn'd against each other loud & fierce.
Entering into the Reasoning Power, forsaking Imagination,
They became Spectres : & their Human Bodies were reposèd
In Beulah by the Daughters of Beulah with tears & lamenta-
tions. 9

The Spectre is the Reasoning Power in Man , & when separated
From Imagination and closing itself as in steel in a Ratio
Of the Things of Memory, It thence frames Laws & Moralities
To destroy Imagination, the Divine Body, by Martyrdoms &
Wars

Teach me, O Holy Spirit, the Testimony of Jesus ! let me
Comprehend wonderous things out of the Divine Law. 15
I behold Babylon in the opening Streets of London , I behold
Jerusalem in ruins wandering about from house to house.
Thus I behold : the shudderings of death attend my steps
I walk up and down in Six Thousand Years . their Events are
present before me,
To tell how Los in grief & anger, whirling round his Hammer
on high, 20
Drive the Sons & Daughters of Albion from their ancient
mountains :
They became the Twelve Gods of Asia Opposing the Divine
Vision.

The Sons of Albion are Twelve the Sons of Jerusalem Sixteen
I tell how Albion's Sons by Harmonies of Concords & Discords

51-52 Cp M 4 7 note
Page 74 The sequence is again broken at this point It is possible,
though by no means certain, that p 16 should follow p 73
1 Cp J 31 57 'Urizen is the champion of Albion', an unusual and so
far an unexplained use of the symbol Urizen
3 These are the 'English names' of the four Zoas cp J 59 13-14
5 Cp F Z 1 260 note 8-9 Cp M 31 1-7
12 Cp M 12 28 note
14-22 Blake invokes the Holy Ghost, the 'Intellectual Fountain',
whose gifts are 'Every thing to Man' (J 77, 'To the Christians')
19 Six thousand years is the duration of mundane existence, according
to the Millennarian estimate adopted by Blake.
22 Cp J 50 3 note

Opposèd to Melody, and by Lights & Shades opposèd to
 Outline, ²⁵
 And by Abstraction opposèd to the Visions of Imagination,
 By cruel Laws divided Sixteen into Twelve Divisions :
 How Hyle roof'd Los in Albion's Cliffs, by the Affections rent
 Asunder & opposèd to Thought, to draw Jerusalem's Sons
 Into the Vortex of his Wheels . therefore Hyle is callèd Gog,
 Age after age drawing them away towards Babylon, ³¹
 Babylon, the Rational Morality, deluding to death the little
 ones
 In strong temptations of stolen beauty. I tell how Reuben
 slept
 On London Stone & the Daughters of Albion ran around
 admiring
 His awful beauty , with Moral Virtue the fair deciever,
 offspring ³⁵
 Of Good & Evil, they divided him in love upon the Thames &
 sent
 Him over Europe in streams of gore out of Cathedron's Looms .
 How Los drave them from Albion & they became Daughters
 of Canaan
 Hence Albion was call'd the Canaanite & all his Giant Sons
 Hence is my Theme O Lord my Saviour, open thou the
 Gates, ⁴⁰
 And I will lead forth thy Words, telling how the Daughters
 Cut the Fibres of Reuben, how he roll'd apart & took Root
 In Bashan Terror-struck Albion's Sons look toward Bashan
 They have divided Simeon he also roll'd apart in blood
 Over the Nations, till he took Root beneath the shining Looms
 Of Albion's Daughters in Philistea by the side of Amalek ⁴⁶

²⁵ Cp D C xv, pp 63 and 64 ' The great and golden rule of art as well as of life is this, That the more distinct, sharp and wirey the bounding line, the more perfect the work of art , and the less keen and sharp, the greater is the evidence of weak imagination, plagiarism and bungling
 What is it that distinguishes honesty from knavery, but the hard and wirey line of rectitude and certainty in the actions and intentions?
 Leave out this line and you leave out life itself , all is chaos again ' Cp also D C , pp 55-56

²⁷ Cp J 41 4-5

A triple octave he [the Spectre of Bath, with Luvah] took to reduce Jerusalem to twelve,
 To cast Jerusalem forth upon the wilds

Jerusalem's Gates are sixteen (J 72 5), and the reduction to twelve may be connected with the closing of the fourfold Western Gate

²⁹ It would seem as if Blake in this passage identifies Thought with Imagination If this be so, the association of terms is unusual

³⁰⁻³³ Cp the poem quoted J 7 9 note

³¹ See Index, *Reuben*
⁴²⁻⁵¹ The establishment of the twelve tribes in the midst of the heathen

They have divided Levi ; he hath shot out into Forty eight
Roots

Over the land of Canaan : they have divided Judah ;
He hath took Root in Hebron, in the Land of Hand & Hyle.
Dan, Napthali, Gad, Asher, Issachar, Zebulun roll apart 50
From all the Nations of the Earth to dissipate into Non Entity.

I see a Feminine Form arise from the Four terrible Zoas,
Beautiful but terrible, struggling to take a form of beauty,
Rooted in Shechem this is Dinah, the youthful form of Erin.
The Wound I see in South Molton Street & Stratford place,
Whence Joseph & Benjamin roll'd apart away from the
Nations. 56

In vain they roll'd apart they are fix'd into the Land of Cabul.

- [75] And Rahab, Babylon the Great, hath destroyed Jerusalem.
Bath stood upon the Severn with Merlin & Bladud & Arthur,
The Cup of Rahab in his hand, her Poisons Twenty-seven-fold.

And all her Twenty-seven Heavens, now hid & now reveal'd,
Appear in strong delusive light of Time & Space, drawn out 5
In shadowy pomp, by the Eternal Prophet created evermore.

For Los in Six Thousand Years walks up & down continually,
That not one Moment of Time be lost, & every revolution
Of Space he makes permanent in Bowlahoola & Cathedron.

And these the names of the Twenty-seven Heavens & their
Churches 10

Adam, Seth, Enos, Cainan, Mahalaleel, Jared, Enoch,

racess of Canaan becomes the symbol of Man's fall and division Blake
makes frequent symbolic use of the proximity of certain tribes, e g Reuben
and Simeon, to heathen nations

47-48 Cp M 39 1-2

And the Forty-eight Starry Regions [of the Mundane Shell] are Cities of
the Levites,

The Heads of the Great Polypus, Four-fold twelve enormity

For the forty-eight cities of the Levites, cp Joshua xxi 41.

52-54 See Index, *Daughters of Beulah, Note I*

55 The 'Wound' is not mentioned elsewhere Stratford Place ran
into Oxford Street opposite to South Molton Street, where Blake lived
from 1803 to 1821 Cp M, extra p 3 21

57 For the 'Land of Cabul' cp 1 Kings ix 13, it appears to be
symbolically equivalent to Ulro, the state of error

Page 75 2 Bath here is the Spectre of Bath (J 41 3-6) For Merlin,
see J 34 37 note, Arthur, J 54 25 note, Bladud, J 73 35 note

3 The number 'three' is frequently associated with the forms of reason
and morality hence powers of three express error, as powers of four, the
perfect number, express truth

7-9 Cp J. 16 61-67

10-27 See Index, *Mundane Shell, Note II*

Methuselah, Lamech : these are the Giants mighty, Herma-
phroditic.

Noah, Shem, Arphaxad, Cainan the Second, Salah, Heber,
Peleg, Reu, Serug, Nahor, Terah : these are the Female Males,
A Male within a Female hid as in an Ark & Curtains. 15

Abraham, Moses, Solomon, Paul, Constantine, Charlemaine,
Luther, these Seven are the Male Females, the Dragon Forms,
The Female hid within a Male : thus Rahab is reveal'd,
Mystery, Babylon the Great, the Abomination of Desolation,
Religion hid in War, a Dragon red & hidden Harlot. 20

But Jesus breaking thro' the Central Zones of Death & Hell
Opens Eternity in Time & Space, triumphant in Mercy.

Thus are the Heavens form'd by Los within the Mundane Shell :
And where Luther ends Adam begins again in Eternal Circle,
To awake the Prisoners of Death, to bring Albion again 25
With Luvah into light eternal in his eternal day.

But now the Starry Heavens are fled from the mighty limbs of
Albion

For Salah see Genesis x 24 18-20 Cp F Z viii. 238-249

Page 76 A full-page design a figure, with outstretched arms, looks
up to the crucified Jesus upon the Tree of Mystery faintly at the foot
of the Cross is written ' Jesus ', and between the feet of the second figure
' Albion '

To the Christians

I give you the end of a golden string :
 Only wind it into a ball,
 It will lead you in at Heaven's gate,
 Built in Jerusalem's wall

Devils are | False Religions.
 "Saul, Saul, | Why persecutest thou me?"

We are told to abstain from fleshly desires that we may lose no time from the Work of the Lord. Every moment lost is a moment that cannot be redeemed, every pleasure that intermingles with the duty of our station is a folly unredeemable, & is planted like the seed of a wild flower among our wheat. All the tortures of repentance are tortures of self-reproach on account of our leaving the Divine Harvest to the Enemy,¹ the struggles of intanglement with incoherent roots.² I know of no other Christianity and of no other Gospel than the liberty both of body & mind to exercise the Divine Arts of Imagination—Imagination, the real & eternal World of which this Vegetable Universe is but a faint shadow, & in which we shall live in our Eternal or Imaginative Bodies, when these Vegetable Mortal Bodies are no more. The Apostles knew of no other Gospel. What were all their spiritual gifts? What is the Divine Spirit? is the Holy Ghost any other than an Intellectual Fountain? What is the Harvest of the Gospel & its Labours? What is that Talent which it is a curse to hide? What are the Treasures of Heaven which we are to lay up for ourselves? are they any other than Mental Studies & Performances? What are all the Gifts of the Gospel? are they

¹ Cp Letter to Butts, 10 January 1802 (R, p. 100) 'But if we fear to do the dictates of our angels, and tremble at the tasks set before us, if we refuse to do spiritual acts because of natural fears or natural desires, who can describe the dismal torments of such a state! I too well remember the threats I heard!—"If you who are organised by Divine Providence for spiritual communion, refuse, and bury your talent in the earth, even though you should want natural bread, sorrow and desperation pursue you through life, and after death, shame and confusion of face to eternity. Every one in eternity will leave you, aghast at the man who was crowned with glory and honour by his brethren, and betrayed their cause to their enemies. You will be called the base Judas who betrayed his friend!"'

² This phrase throws light on Blake's use of the symbol 'forest' cp *Europe*, 88 note.

not all Mental Gifts ? Is God a Spirit who must be worshipped in Spirit & in Truth, and are not the Gifts of the Spirit Everything to Man ? O ye Religious, discountenance every one among you who shall pretend to despise Art & Science ! I call upon you in the Name of Jesus ! What is the Life of Man but Art & Science ? is it Meat & Drink ? is not the Body more than Raiment ? What is Mortality but the things relating to the Body which Dies ? What is Immortality but the things relating to the Spirit which Lives Eternally ? What is the Joy of Heaven but Improvement in the things of the Spirit ? What are the Pains of Hell but Ignorance, Bodily Lust, Idleness & devastation of the things of the Spirit ? Answer this to yourselves, & expel from among you those who pretend to despise the labours of Art & Science, which alone are the labours of the Gospel. Is not this plain & manifest to the thought ? Can you think at all, & not pronounce heartily : That to Labour in Knowledge is to Build up Jerusalem, and to Despise Knowledge is to Despise Jerusalem & her Builders ? And remember, He who despises & mocks a Mental Gift in another, calling it pride & selfishness & sin, mocks Jesus, the giver of every Mental Gift, which always appear to the ignorancce-loving Hypocrite as Sins . but that which is a Sin in the sight of cruel Man is not so in the sight of our kind God Let every Christian, as much as in him lies, engage himself openly & publicly before all the World in some Mental pursuit for the Building up of Jerusalem.

I stood among my valleys of the south,
And saw a flame of fire, even as a Wheel
Of fire surrounding all the heavens it went
From west to east against the current of
Creation, and devour'd all things in its loud
Fury & thundering course round heaven & earth.

The blank verse is written in two columns, the second commencing with l 19

¹ The mention of the 'valleys of the south' may indicate that these lines, like the two poems from Blake's letters (Poems from Letters, II and IV, Clar Press, pp. 302 and 305), record a vision seen in or about 'Felpham's Vale'.

3-5 Cp F Z 11 269 *note* The current of Creation 'cannot be reconciled with Blake's ordinary attitude towards Creation, which usually stands for the illusory phenomenal universe. Here apparently it relates to some form of visionary activity. A similar difficulty arises in ll 20-23, where Nature is Created by Jesus either as a refuge from the 'fiery Law' of Natural Religion, when it may be regarded as repeating the regenerative significance of the Mundane Shell (see *Index, Mundane Shell*, IV), or as an act of re-creation or redemption from error

By it the Sun was roll'd into an orb ;
 By it the Moon faded into a globe,
 Travelling thro' the night ; for from its dire
 And restless fury Man himself shrunk up 10
 Into a little root a fathom long.
 And I askèd a Watcher & a Holy-One
 Its Name : he answer'd : ' It is the Wheel of Religion.'
 I wept & said ' Is this the law of Jesus,
 This terrible devouring sword turning every way ? ' 15
 He answer'd . ' Jesus died because he strove
 Against the current of this Wheel . its Name
 Is Caiaphas, the dark Preacher of Death,
 Of sin, of sorrow & of punishment,
 Opposing Nature It is Natural Religion. 20
 But Jesus is the bright Preacher of Life,
 Creating Nature from this fiery Law
 By self-denial & forgiveness of Sin
 Go, therefore, cast out devils in Christ's name !
 Heal thou the sick of spiritual disease ! 25
 Pity the evil , for thou art not sent
 To smite with terror & with punishments
 Those that are sick, like to the Pharisees,
 Crucifying, & encompassing sea & land
 For proselytes to tyranny & wrath 30
 But to the Publicans & Harlots go !
 Teach them True Happiness, but let no curse
 Go forth out of thy mouth to blight their peace
 For Hell is open'd to Heaven , thine eyes beheld
 The dungeons burst, & the Prisoners set free ' 35

7-11 Cp J 49 2-45

18 Throughout *The Everlasting Gospel* Caiaphas, the typical priest, is joined with Caesar, the civil tyrant as a minister of Satan's 'Moral and Self-righteous Law' In Blake's interpretation of the second temptation in the wilderness, Satan urges

If Caiaphas You will obey,
 If Herod You with bloody Prey
 Feed with the Sacrifice & be
 Obedient , fall down, worship me
 (E G B 21-24, Clar Press, p 248)

24 Cp above ' Devils are False Religions ' , cp E G ζ, 43-52 (Clar Press, p 259), where Jesus addresses the woman taken in adultery

Mary, Fear Not Let me see
 The Seven Devils that torment thee
 Come ye forth,
 Fallen fiends of Heavenly birth,
 That have forgot your ancient love,
 And driven away my trembling Dove.

To the Christians

[77]

England ! awake ! awake ! awake !
Jerusalem thy Sister calls !
Why wilt thou sleep the sleep of death,
And close her from thy ancient walls ?

Thy hills & valleys felt her feet,
Gently upon their bosoms move .
Thy gates beheld sweet Zion's ways ;
Then was a time of joy and love.

And now the time returns again :
Our souls exult, & London's towers
Recieve the Lamb of God to dwell
In England's green & pleasant bowers.

Jerusalem. C. 4.

THE Spectres of Albion's Twelve Sons revolve mightily
Over the Tomb & over the Body, rav'ning to devour
The Sleeping Humanity. Los with his mace of iron
Walks round : loud his threats ; loud his blows fall
On the rocky Spectres, as the Potter breaks the potsherds, 5
Dashing in pieces Self-righteousnesses, driving them from
Albion's

Cliffs, dividing them into Male & Female forms in his Furnaces
And on his Anvils . lest they destroy the Feminine Affections
They are broken. Loud howl the Spectres in his iron Furnace.

While Los laments at his dire labours, viewing Jerusalem 10
Sitting before his Furnaces clothèd in sackcloth of hair,
Albion's Twelve Sons surround the Forty-two Gates of Erin
In terrible armour, raging against the Lamb & against
Jerusalem,

Surrounding them with armies to destroy the Lamb of God,
They took their Mother Vala, and they crown'd her with gold :
They nam'd her Rahab, & gave her power over the Earth, 16
The Concave Earth round Golgonooza in Entuthon Benythion,
Even to the stars exalting her Throne, to build beyond the
Throne

Of God and the Lamb, to destroy the Lamb & usurp the
Throne of God,
Drawing their Ulro Voidness round the Four-fold Humanity.

Naked Jerusalem lay before the Gates upon Mount Zion, 21
The Hill of Giants, all her foundations levell'd with the dust,

Page 78. 1-3 Cp J 73 44-46 3-9 Cp J 73 32-41

12 The ' Forty-two Gates of Erin ' cannot be explained, unless the
number is an error of transcription, and is to be read as ' thirty-two '
This would identify the Gates with the Divisions of Erin described in
J 72 1-37

15-16 Cp J 70 31

Her name is Vala in Eternity in Time her name is Rahab.

17 Cp. J 13 30-32

Around Golgonooza lies the land of death eternal, a Land
Of pain and misery and despair and ever brooding melancholy
In all the Twenty-seven Heavens

18-19 Cp J 34 27-28

Her Twelve Gates thrown down ; her children carried into
 captivity,
 Herself in chains ; this from within was seen in a dismal night
 Outside, unknown before in Beulah . & the twelve gates were
 fill'd 25
 With blood, from Japan eastward to the Giants causway
 west
 In Erin's Continent : and Jerusalem wept upon Euphrates'
 banks ;
 Disorganiz'd, an evanescent shade, scarce seen or heard among
 Her children's Druid Temples dropping with blood, wander'd
 weeping ,
 And thus her voice went forth in the darkness of Philisthea 30
 ' My brother & my father are no more ! God hath forsaken me !
 The arrows of the Almighty pour upon me & my children !
 I have sinned and am an outcast from the Divine Presence !
 [79] My tents are fall'n my pillars are in ruins my children
 dash'd
 Upon Egypt's iron floors & the marble pavements of Assyria.
 I melt my soul in reasonings among the towers of Heshbon
 Mount Zion is become a cruel rock, & no more dew
 Nor rain, no more the spring of the rock appears . but cold,
 Hard & obdurate are the furrows of the mountain of wine &
 oil , 6
 The mountain of blessing is itself a curse & an astonishment.
 The hills of Judea are fallen with me into the deepest hell,
 Away from the Nations of the Earth & from the Cities of the
 Nations
 I walk to Ephraim , I seek for Shiloh , I walk like a lost sheep
 Among precipices of despair . in Goshen I seek for light 11
 In vain, and in Gilead for a physician and a comforter.
 Goshen hath follow'd Philistea Gilead hath join'd with Og :
 They are become narrow places in a little and dark land,
 How distant far from Albion ! his hills & his valleys no more 15
 Recieve the feet of Jerusalem they have cast me quite away,
 And Albion is himself shrunk to a narrow rock in the midst of
 the sea.
 The plains of Sussex & Surrey, their hills of flocks & herds,

23 Cp J 72 5-9

26 Cp F Z 11 269 note.

27 Cp J 49 4 note

Page 79 3 Heshbon is associated with Natural Religion, as being the
 city of Sihon (Joshua iii 10 and cp J. 48 63 note), and one of the Levitical
 cities (J 74 47-48)

4-5 Cp 1 Kings xvii 1

10 Cp J 49 9 note

17 Cp F Z viii 4 note

No more seek to Jerusalem nor to the sound of my Holy-ones.
 The Fifty-two Counties of England are harden'd against me 20
 As if I was not their Mother; they despise me & cast me out.
 London cover'd the whole Earth, England encompass'd the

Nations,

And all the Nations of the Earth were seen in the Cities of
 Albion.

My pillars reach'd from sea to sea; London beheld me come
 From my east & from my west he bless'd me and gave 25
 His children to my breasts, his sons & daughters to my knees
 His aged parents sought me out in every city & village.

They discern'd my countenance with joy, they shew'd me to
 their sons,

Saying: "Lo, Jerusalem is here! she sitteth in our secret
 chambers. 29

Levi and Judah & Issachar, Ephraim, Manasseh, Gad and Dan
 Are seen in our hills & valleys: they keep our flocks & herds.
 They watch them in the night, and the Lamb of God appears
 among us."

The river Severn stay'd his course at my command

Thames pour'd his waters into my basins and baths

Medway mingled with Kishon Thames receiv'd the heavenly
 Jordan 35

Albion gave me to the whole Earth to walk up & down, to pour
 Joy upon every mountain, to teach songs to the shepherd &
 plowman

I taught the ships of the sea to sing the songs of Zion.

Italy saw me in sublime astonishment: France was wholly mine,
 As my garden & as my secret bath Spain was my heavenly
 couch; 40

I slept in his golden hills. The Lamb of God met me there,
 There we walk'd as in our secret chamber among our little ones.
 They look'd upon our loves with joy they beheld our secret
 joys,

With holy raptures of adoration rap'd sublime in the Visions
 of God.

Germany, Poland & the North woo'd my footsteps, they
 found 45

My gates in all their mountains & my curtains in all their vales.
 The furniture of their houses was the furniture of my chamber.
 Turkey & Grecia saw my instr[u]ments of music; they arose,
 They seiz'd the harp, the flute, the mellow horn of Jerusalem's
 joy,

They sounded thanksgivings in my courts. Egypt & Lybia
 heard ;⁵⁰
 The swarthy sons of Ethiopia stood round the Lamb of God
 Enquiring for Jerusalem : he led them up my steps to my altar.
 And thou, America ! I once beheld thee, but now behold no
 more
 Thy golden mountains where my Cherubim & Seraphim
 rejoic'd
 Together among my little-ones. But now, my Altars run with
 blood.⁵⁵
 My fires are corrupt . my incense is a cloudy pestilence
 Of seven diseases ! Once a continual cloud of salvation rose
 From all my myriads . once the Four-fold World rejoic'd
 among
 The pillars of Jerusalem, between my wingèd Cherubim.
 But now I am clos'd out from them in the narrow passages
 Of the valleys of destruction, into a dark land of pitch &
 bitumen,⁶¹
 From Albion's Tomb afar and from the four-fold wonders of
 God,
 Shrunk to a narrow doleful form in the dark land of Cabul.
 There is Reuben & Gad & Joseph & Judah & Levi, clos'd up
 In narrow vales. I walk & count the bones of my beloveds
 Along the Valley of Destruction, among these Druid Temples
 Which overspread all the Earth in patriarchal pomp & cruel
 pride.
 Tell me, O Vala, thy purposes ! tell me wherefore thy shuttles
 Drop with the gore of the slain, why Euphrates is red with
 blood,
 Wherefore in dreadful majesty & beauty outside appears⁷⁰
 Thy Masculine from thy Feminine hardening against the
 heavens
 To devour the Human ! Why dost thou weep upon the wind
 among
 These cruel Druid Temples ? O Vala ! Humanity is far above
 Sexual organization, & the Visions of the Night of Beulah,

53-55 This may be another reference to the 'closing of the Western Gate' cp J 13 6 note

57 Blake here alludes to the seven cardinal virtues, which are to him forms of spiritual disease Cp the 'seven devils' in the passage from *The Everlasting Gospel*, quoted J 77 24 note In F Z vii 116-118 they are 'seven diseases of Man'; in J 19 26 'seven diseases of the Soul'

58 The Fourfold World is apparently identical with the Fourfold Man see Index, *Albion* 62 Cp M 9 9 note 63 Cp J 74 57 note

71-74 See Index, *Sexes* The meaning is that the 'Visions of the Night of Beulah', like 'Humanity', are 'far above Sexual organization' The point is noteworthy 74-77 See Index, *Beulah*, II 11

Where Sexes wander in dreams of bliss among the Emanations,
 Where the Masculine & Feminine are nurs'd into Youth and
 Maiden 76
 By the tears and smiles of Beulah's Daughters till the time of
 Sleep is past.
 Wherefore then do you realize these nets of beauty & delusion
 In open day to draw the souls of the Dead into the light,
 Till Albion is shut out from every Nation under Heaven, 80
 [80] Encompass'd by the frozen Net and by the rooted Tree!
 I walk weeping in pangs of a Mother's torment for her Children.
 I walk in affliction: I am a worm, and no living soul,
 A worm going to eternal torment, rais'd up in a night
 To an eternal night of pain, lost! lost! lost! for ever! 5
 Beside her Vala howl'd upon the winds in pride of beauty,
 Lamenting among the timbrels of the Warriors, among the
 Captives
 In cruel holiness and her lamenting songs were from Arnon
 And Jordan to Euphrates Jerusalem follow'd, trembling,
 Her children in captivity, listening to Vala's lamentation 10
 In the thick cloud & darkness & the voice went forth from
 The cloud 'O rent in sunder from Jerusalem the Harlot
 daughter
 In an eternal condemnation, in fierce burning flames
 Of torment unendurable! And if once a Delusion be found
 Woman must perish & the Heavens of Heavens remain no
 more 15
 My Father gave to me command to murder Albion
 In unreviving Death my Love, my Luvah, order'd me in
 night
 To murder Albion, the King of Men he fought in battles
 fierce
 He conquer'd Luvah my belovèd he took me and my Father:
 He slew them: I revivèd them to life in my warm bosom. 20
 He saw them issue from my bosom: dark in Jealousy

78-80 Cp J 22 17-18 and J 12 1-3

Why wilt thou give to her [Vala] a Body, whose life is but a Shade,
 Her joy and love a shade, a shade of sweet repose,
 But animated and vegetated she is a devouring worm

Page 80 1 See Index, *Mundane Shell*, Note I, and *Vala*, Note II

2 Cp J 5 47 note

8 Cp M 17 5 note

12 Cp J 18 11 note

14-15 Cp F Z viii 290 note

16-24 Not least among the difficulties of this obscure passage is the impossibility of relating the pronouns to their antecedents, and of accounting for the abrupt change to the plural form in l 20

He burn'd before me . Luvah fram'd the Knife & Luvah gave
The Knife into his daughter's hand : such thing was never
known

Before in Albion's land, that one should die a death never to
be reviv'd.

For in our battles we the Slain men view with pity and love. 25
We soon revive them in the secret of our tabernacles.

But I, Vala, Luvah's daughter, keep his body embalm'd in
moral laws

With spices of sweet odours of lovely jealous stupefaction
Within my bosom, lest he arise to life & slay my Luvah.

Pity me then, O Lamb of God ! O Jesus, pity me ! 30

Come into Luvah's Tents and seek not to revive the Dead ! '

So sang she . and the Spindle turn'd furious as she sang.

The Children of Jerusalem, the Souls of those who sleep,
Were caught into the flax of her Distaff & in her Cloud,
To weave Jerusalem a body according to her will, 35
A Dragon form on Zion Hill's most ancient promontory

The Spindle turn'd in blood & fire . loud sound the trumpets
Of war . the cymbals play loud before the Captains

With Cambel & Gwendolen in dance and solemn song,
The Cloud of Rahab vibrating with the Daughters of Albion
Los saw terrified, melted with pity & divided in wrath : 41

He sent them over the narrow seas in pity and love
Among the Four Forcsts of Albion which overspread all the
Earth.

They go forth & return swift as a flash of lightning,
Among the tribes of warriors, among the Stones of power . 45
Against Jerusalem they rage thro' all the Nations of Europe,
Thro' Italy & Grecia to Lebanon & Persia & India.

The Serpent Temples thro' the Earth from the wide Plain of
Salisbury,

25-26 Cp J 43 39-45, where a similar comparison between 'Corporeal' and 'Spiritual' warfare is put, appropriately enough, into the mouth of Los . Why Vala should utter what seems to be good Blakean doctrine in the midst of so much that is characteristically froward, cannot be explained.

27 'His' apparently relates to Albion

27-31 Cp F Z viii 321 note

32-36 See Index, *Weaving*, I . Vala is 'the Mother of the Body of Death' (J 62 13), 'a shape of Moral Virtue against the Lamb' and 'opposed to Mercy' (J 80 77)

43 Cp M 4 3 note . Los's purpose in this passage is inscrutable

45 Cp J 68 41 note

47 The direction is that of the 'Wheel of Religion', 'from west to east against the current of Creation' (J 78 2-5)

48 Cp J 67 35 note

Chapter IV

Resound with cries of Victims, shouts & songs & dying groans
 And flames of dusky fire, to Amalek, Canaan and Moab. 50
 And Rahab like a dismal and indefinite hovering Cloud
 Refus'd to take a definite form : she hover'd over all the Earth
 Calling the definite, sin, defacing every definite form
 Invisible or Visible, stretch'd out in length or spread in breadth
 Over the Temples, drinking groans of victims, weeping in pity
 And joying in the pity, howling over Jerusalem's walls. 56

Hand slept on Skiddaw's top, drawn by the love of beautiful
 Cambel, his bright beaming Counterpart, divided from him.
 And her delusive light beam'd fierce above the Mountain,
 Soft, invisible, drinking his sighs in sweet intoxication, 60
 Drawing out fibre by fibre, returning to Albion's Tree
 At night and in the morning to Skiddaw she sent him over
 Mountainous Wales into the Loom of Cathedral fibre by fibre.
 He ran in tender nerves across Europe to Jerusalem's Shade,
 To weave Jerusalem a Body repugnant to the Lamb. 65

Hyle on East Moor in rocky Derbyshire rav'd to the Moon
 For Gwendolen she took up in bitter tears his anguish'd heart
 That apparent to all in Eternity glows like the Sun in the
 breast.

She hid it in his ribs & back · she hid his tongue with teeth
 In terrible convulsions, pitying & gratified, drunk with pity,
 Glowing with loveliness before him, becoming apparent 71
 According to his changes she roll'd his kidneys round
 Into two irregular forms , and looking on Albion's dread Tree,
 She wove two vessels of seed, beautiful as Skiddaw's snow,
 Giving them bends of self interest & selfish natural virtue. 75
 She hid them in his loins · raving he ran among the rocks,
 Compell'd into a shape of Moral Virtue against the Lamb,
 The invisible lovely one giving him a form according to
 His Law, a form against the Lamb of God, oppos'd to Mercy,
 And playing in the thunderous Loom in sweet intoxication, 80

52-53 Cp M 27 16 note and J 74 25 note

57-82 With this example of the power of the Female to pervert the
 masculine activities, cp J 68 53-70

64 Cp J 78 27-28 Jerusalem wept upon Euphrates' banks,
 Disorganiz'd, an evanescent shade, scarce seen or heard among
 Her children's Druid Temples

66 Cp J 23 27 note

67-76 The Daughters of Albion 'control our Vegetative powers'
 (J 5 39) In the present passage the disposition of the physical organs
 is ascribed to one of these females and is made the symbol of the perversion
 of Man's spiritual powers cp J 43 24-36 49 13-31

Filling cups of silver & crystal with shrieks & cries, with groans
And dolorous sobs, the wine of lovers in the Wine-press of
Luvah.

'O sister Cambel,' said Gwendolen, as their long beaming light
Mingled above the Mountain, 'what shall we do to keep' 84
These awful forms in our soft bands : distracted with trembling
[81] I have mock'd those who refused cruelty, & I have admired
The cruel Warrior I have refused to give love to Merlin the
piteous

He brings to me the Images of his Love & I reject in chastity
And turn them out into the streets for Harlots, to be food
To the stern Warrior. I am become perfect in beauty over my
Warrior' 5

For Men are caught by Love, Woman is caught by Pride,
That Love may only be obtain'd in the passages of Death.
Let us look ! let us examine ! is the Cruel become an Infant
Or is he still a cruel Warrior ? look Sisters, look ! O piteous !
I have destroy'd Wand'ring Reuben who strove to bind my
Will 10

I have strip'd off Joseph's beautiful integument for my Belovèd,
The Cruel-one of Albion, to clothe him in gems of my Zonc.
I have namèd him Jehovah of Hosts. Humanity is become
A weeping Infant in ruin'd lovely Jerusalem's folding Cloud !

82 See Index, *Wine-press*

84-85 Cp J 82 1-4 and F Z viii 290 note

Page 81 A line appears to have been deleted at the top of this plate

2 Cp J 34 37 note

7 'Love' here is the false Love that is the negation of the visionary
Brotherhood and Forgiveness

8 Blake's use of the symbol 'Infant' in this passage, as in 'The Mental
Traveller' (Clar Press, p 274) and 'The Crystal Cabinet', still remains
obscure 10 See Index, *Reuben* and *Sex*

11-12 Cp M 23 17-22 note Cp also M 28 51-59 and J 34 27-28
Comparison with J 68 : seq shows that the 'Belovèd' is Hand, the
aggregate of the Spectres 11 See Index, *Weaving*, III

13 'Jehovah of Hosts' is Satan, the God of this World

13-14 Humanity reduced to a weeping Infant, apparently the triumph
of the Satanic Holiness (cp J 60 45-48), is in reality the sign of its
imminent annihilation through the Incarnation Gwendolen's words in
J 82 1-4 shows her dramatically aware of this, at least in part

14 The lower part of this page, beneath l 14, is occupied by a vigorous
drawing of Gwendolen and her sisters about it Blake has engraved the
following lines which, written in reversed characters, do not seem to have
any place in the body of the text

In Heaven the only Art of Living

Is Forgetting & Forgiving

But if you on Earth Forgive,

You shall not find where to Live

Especially to the Female

The fifth line seems to be the title of the preceding quatrain, the final

In Heaven Love begets Love : but Fear is the Parent of
 Earthly Love ; 15
 And he who will not bend to Love must be subdu'd by Fear.

[82] ' I have heard Jerusalem's groans ; from Vala's cries &
 lamentations

I gather our eternal fate. Outcasts from life and love,
 Unless we find a way to bind these awful Forms to our
 Embrace we shall perish annihilate, discover'd our Delusions.
 Look ! I have wrought without delusion. Look ! I have
 wept, 5
 And given soft milk mingled together with the spirits of
 flocks

Of lambs and doves, mingled together in cups and dishes
 Of painted clay ; the mighty Hyle is become a weeping
 infant.

Soon shall the Spectres of the Dead follow my weaving threads.'

The Twelve Daughters of Albion attentive listen in secret
 shades, 10

On Cambridge and Oxford beaming soft, uniting with Rahab's
 cloud,

While Gwendolen spoke to Cambel, turning soft the spinning
 reel,

Or throwing the wing'd shuttle, or drawing the cords with
 softest songs.

The golden cords of the Looms animate beneath their touches
 soft

Along the Island white among the Druid Temples, while
 Gwendolen 15

Spoke to the Daughters of Albion standing on Skiddaw's top.

So saying she took a Falshood & hid it in her left hand .

To entice her Sisters away to Babylon on Euphrates.

And thus she closèd her left hand and utter'd her Falshood.

Forgetting that Falshood is prophetic, she hid her hand behind
 her 20

Upon her back behind her loins, & thus utter'd her Decit

couplet of which expresses the antithesis of the two Gospels, of Jesus and
 of Satan

15-16 This candid statement by Gwendolen interrupts her story but is
 valuable as a comparison of the contrasted ethics

Page 82 10-16 These lines read as if they were an interpolation .
 1 17 follows naturally after 1 9 but awkwardly after 1 16

20 The first part of the line appears to mean that Gwendolen's state-
 ment (ll 22-29), though believed by her to be false, is actually fulfilled
 The manner of its fulfilment is not, however, made clear.

' I heard Enitharmon say to Los : " Let the Daughters of Albion

Be scatter'd abroad and let the name of Albion be forgotten :
Divide them into three ; name them Amalek, Canaan & Moab.
Let Albion remain a desolation without an inhabitant, 25
And let the Looms of Enitharmon & the Furnaces of Los
Create Jerusalem & Babylon & Egypt & Moab & Amalek
And Helle & Hesperia & Hindostan & China & Japan ;
But hide America, for a Curse, an Altar of Victims & a Holy
Place."

See Sisters, Canaan is pleasant, Egypt is as the Garden of Eden :
Babylon is our chief desire, Moab our bath in summer. 31
Let us lead the stems of this Tree , let us plant it before
Jerusalem,

To judge the Friend of Sinners to death without the Veil,
To cut her off from America, to close up her secret Ark,
And the fury of Man exhaust in War, Woman permanent
remain 35

See how the fires of our loins point eastward to Babylon !
Look, Hyle is become an infant Love ! look ! behold ! see
him lie

Upon my bosom ! look ! here is the lovely wayward form
That gave me sweet delight by his torments beneath my Veil !
By the fruit of Albion's Tree I have fed him with sweet milk,
By contentions of the mighty for Sacrifice of Captives. 41
Humanity, the Great Delusion, is chang'd to War & Sacrifice.
I have nail'd his hands on Beth Rabbim & his hands on Hesh-
bon's Wall

O that I could live in his sight ! O that I could bind him to
my arm ! ' 44

So saying, She drew aside her Veil from Mam-Tor to Dovedale,
Discovering her own perfect beauty to the Daughters of Albion
And Hyle a winding Worm beneath

and not a weeping Infant.
Trembling & pitying she scream'd & fled upon the wind.
Hyle was a winding Worm and herself perfect in beauty :
The desarts tremble at his wrath ; they shrink themselves in
fear. 50

32 The Tree is Albion's ' Tree of Good and Evil ' (J 92 25) see Index,
Mundane Shell, Note I B

33 See Index, *Crucifixion*

35 Cp J 68 48-70

45-82 The inspissated darkness of this myth admits no ray of light
unless it come from J 9 26-31, where Los restates the Blakean concept,
exemplified here, that in the divine plan of regeneration through mundane
life, even error has its place, unwitting but effective.

Cambel trembled with jealousy : she trembled : she envied.
 The envy ran thro' Cathedron's Looms into the Heart
 Of mild Jerusalem, to destroy the Lamb of God. Jerusalem
 Languish'd upon Mount Olivet, East of mild Zion's Hill.

Los saw the envious blight above his Seventh Furnace 55
 On London's Tower on the Thames : he drew Cambel in wrath
 Into his thundering Bellows, heaving it for a loud blast :
 And with the blast of his Furnace upon fishy Billingsgate
 Beneath Albion's fatal Tree, before the Gate of Los,
 Shew'd her the fibres of her belovèd to ameliorate 60
 The envy : loud she labour'd in the Furnace of fire
 To form the mighty form of Hand according to her will
 In the Furnaces of Los, & in the Wine-press treading day &
 night,

Naked among the human clusters, bringing wine of anguish
 To feed the afflicted in the Furnaces · she minded not 65
 The raging flames, tho' she return'd instead of beauty
 Deformity . she gave her beauty to another, bearing abroad
 Her struggling torment in her iron arms, and like a chain
 Binding his wrists & ankles with the iron arms of love. 69

Gwendolen saw the Infant in her siste[r]'s arms · she howl'd
 Over the forests with bitter tears, and over the winding Worm
 Repentant · and she also in the eddying wind of Los's Bellows
 Began her dolorous task of love in the Wine-press of Luvah
 To form the Worm into a form of love by tears & pain.
 The Sisters saw : trembling ran thro' their Looms, soften[ing]
 mild 75
 Towards London : then they saw the Furnac[es] open'd, & in
 tears

Began to give their souls away in the Furnac[es] of affliction.
 Los saw & was comforted at his Furnaces, uttering thus his
 voice ·

' I know I am Urthona, keeper of the Gates of Heaven
 And that I can at will expatiate in the Gardens of bliss. 80
 But pangs of love draw me down to my loins, which are

54 Cp J. 68 22 note East here has its usual meaning see Index,
Cardinal Points

66-67 The latter part of l 66 and the first part of l 67 have been deleted

79-80 See Index, *Los, Note I*

81-82 According to Swedenborg, 'Those who are in the loins are in
 conjugal love'. The 'fountain of veiny pipes' is identified with Enithar-
 mon (J 86 50-64), at this point the symbol of perverse 'feminine'

Become a fountain of veiny pipes. O Albion ! my brother !
 [83] Corruptibility appears upon thy limbs, and never more
 Can I arise and leave thy side, but labour here incessant
 Till thy awaking : yet alas, I shall forget Eternity !
 Against the Patriarchal pomp and cruelty labouring incessant
 I shall become an Infant horror. Enion ! Tharmas ! friends !
 Absorb me not in such dire grief. O Albion, my brother !
 Jerusalem hungers in the desert ; affection to her children.
 The scorn'd and condemn'd youthful girl, where shall she fly ?
 Sussex shuts up her Villages ; Hants, Devon & Wilts,
 Surrounded with masses of stone in order'd forms, determine
 then 10
 A form for Vala and a form for Luvah here on the Thames,
 Where the Victim nightly howls beneath the Druid's knife,
 A Form of Vegetation. Nail them down on the stems of
 Mystery.
 O when shall the Saxon return with the English his redeem'd
 brother ? 14
 O when shall the Lamb of God descend among the Reprobate ?
 I woo to Amalek to protect my fugitives : Amalek trembles.
 I call to Canaan & Moab in my night watches . they mourn ;
 They listen not to my cry ; they rejoice among their warriors.
 Woden and Thor and Friga wholly consume my Saxons
 On their enormous Altars built in the terrible north 20
 From Ireland's rocks to Scandinavia, Persia and Tartary,
 From the Atlantic Sea to the universal Erythrean.
 Found ye London, enormous City ! Weeps thy River ?
 Upon his parent bosom lay thy little ones, O Land

influence, the temporary triumph of which over the visionary Los is attributed to the power of the Spectre (J 88 34-36)

Page 83 7 Something is clearly lacking in this line Blake has a colon or semicolon after 'desart', where 'in' or 'from' might otherwise be taken as a possible reading

10 The 'masses of stone' are the 'Druid Temples' of Abury and Stonehenge see Index, *Druid*

10-13 Cp J 12 13

Giving a body to Falshood that it may be cast off for ever

The 'stems of Mystery' are equivalent to 'the Tree of Mystery' (see Index, *Mundane Shell*, Note 1 B) to nail the forms of Luvah and Vala thereon is to demonstrate the falsity of the systems of metaphysic and morality that they represent see Index, *Crucifixion*

14 When Albion is regenerated into Unity, the 'British, Saxon, Roman and Norman' amalgamate 'into One Nation, the English' (J 92. 1-2)

16-17 Cp M 23 74-75

All the Gods of the Kingdoms of Earth labour in Los's Halls
 Every one is a fallen son of the Spirit of Prophecy

21-22 It is uncertain whether these lines relate to what precedes or to what follows them, so that the punctuation must be entirely conjectural

Forsaken. Surrey and Sussex are Enitharmon's Chamber,
 Where I will build her a Couch of repose & my pillars 26
 Shall surround her in beautiful labyrinths. Oothoon,
 Where hides my child? in Oxford hidest thou with Antamon?
 In graceful hidings of error, in merciful deceit,
 Lest Hand the terrible destroy his Affection, thou hidest her,
 In chaste appearances for sweet deceits of love & modesty, 31
 Immingled, interwoven, glistening to the sickening sight.
 Let Cambel and her Sisters sit within the Mundane Shell,
 Forming the fluctuating Globe according to their will.
 According as they weave the little embryo nerves & veins, 35
 The Eye, the little Nostrils & the delicate Tongue & Ears
 Of labyrinthine intricacy, so shall they fold the World,
 That whatever is seen upon the Mundane Shell, the same
 Be seen upon the Fluctuating Earth woven by the Sisters.
 And sometimes the Earth shall roll in the Abyss & sometimes
 Stand in the Center & sometimes stretch flat in the Expanse,
 According to the will of the lovely Daughters of Albion.
 Sometimes it shall assimilate with mighty Golgonooza,
 Touching its summits; & sometimes divided roll apart.
 As a beautiful Veil: so these Females shall fold & unfold 45
 According to their will the outside surface of the Earth,
 An outside shadowy Surface superadded to the real Surface,
 Which is unchangeable for ever & ever Amen so be it!
 Separate Albion's Sons gently from their Emanations,
 Weaving bowers of delight on the current of infant Thames
 Where the old Parent still retains his youth, as I, alas, 51
 Retain my youth eight thousand and five hundred years,
 The labourer of ages in the Valleys of Despair.
 The land is mark'd for desolation; & unless we plant
 The seeds of Cities & of Villages in the Human bosom 55
 Albion must be a rock of blood. Mark ye the points
 Where Cities shall remain, & where Villages: for the rest,
 It must lie in confusion till Albion's time of awaking.

27-28 For Oothoon cp V D A, Introductory Note, and M 11 44 note, for Antamon cp M 27 13 note both are children of Los

33-48 See Index, *Mundane Shell*, II 3 and III, and cp. M 28 5-17 and note.

51 'The old Parent' cannot be identified with certainty the term may refer to Albion.

52 The significance of this period of time is not apparent

54-58 Cp J 85 27-29

plant ye

The Seeds, O Sisters, in the bosom of Time & Space's womb
 To spring up for Jerusalem

The implication in the present passage is that regeneration during the course of mundane life can only be partial. the complete annihilation of error can only be achieved when time shall end

Place the Tribes of Llewellyn in America for a hiding place,
Till sweet Jerusalem emanates again into Eternity. 60
The night falls thick. I go upon my watch : be attentive.
The Sons of Albion go forth ; I follow from my Furnaces
That they return no more, that a place be prepar'd on Eu-
phrates.

Listen to your Watchman's voice : sleep not before the
Furnaces. 64

Eternal Death stands at the door. O God, pity our labours.'

So Los spoke to the Daughters of Beulah, while his Emanation
Like a faint rainbow waved before him in the awful gloom
Of London City on the Thames from Surrey Hills to Highgate.
Swift turn the silver spindles, & the golden weights play soft
And lulling harmonies beneath the Looms from Caithness in
the north 70

To Lizard-point & Dover in the south : his Emanation
Joy'd in the many weaving threads in bright Cathedron's Dome,
Weaving the Web of life for Jerusalem the Web of life
Down flowing into Entuthon's Vales glistens with soft affec-
tions.

While Los arose upon his Watch, and down from Golgonooza,
Putting on his golden sandals to walk from mountain to
mountain, 76

He takes his way, girding himself with gold & in his hand
Holding his iron mace, The Spectre remains attentive.
Alternate they watch in night, alternate labour in day,
Before the Furnaces labouring ; while Los all night watches
The stars rising & setting, & the meteors & terrors of night.
With him went down the Dogs of Leutha ; at his feet
They lap the water of the trembling Thames, then follow swift.
And thus he heard the voice of Albion's daughters on Euphrates.

' Our Father Albion's land, O, it was a lovely land ! & the
Daughters of Beulah 85

62-63 Cp J 17 6

But Los himself against Albion's Sons his fury bends

Cp also J 9 35-10 6

64 Cp J 24 26 note

68 From Surrey's Hills to Highgate, that is, from south to north, is the
direction of Los's Furnaces cp M 4 7 note Enitharmon's Looms are
similarly disposed see below, II 70-71

73-74 See Index, *Weaving*, II

76-78 Los is here imaged as the Sun, a common association in Blake's
concept of the Eternal Prophet

82 Cp. J 31 15, where the Isle of Dogs, on the north side of the Thames,
is called ' the Isle of Leutha's Dogs '.

Walked up and down in its green mountains · but Hand is fled
 Away, & mighty Hyle; & after them Jerusalem is gone.
 Awake!

[84] Highgate's heights & Hampstead's, to Poplar, Hackney &
 Bow,

To Islington & Paddington & the Brook of Albion's River.
 We builded Jerusalem as a City & a Temple; from Lambeth
 We began our Foundations, lovely Lambeth! O lovely Hills
 Of Camberwell, we shall behold you no more in glory & pride,
 For Jerusalem lies in ruins, & the Furnaces of Los are builded
 there. 6

You are now shrunk up to a narrow Rock in the midst of the
 Sea.

But here we build Babylon on Euphrates, compell'd to build
 And to inhabit, our Little-ones to clothe in armour of the gold
 Of Jerusalem's Cherubims & to forge them swords of her
 Altars. 10

I see London blind & age bent begging thro' the Streets
 Of Babylon, led by a child, his tears run down his beard
 The voice of Wandering Reuben echoes from street to street
 In all the Cities of the Nations, Paris, Madrid, Amsterdam
 The Corner of Broad Street weeps, Poland Street languishes
 To Great Queen Street & Lincoln's Inn all is distress & woe

The night falls thick Hand comes from Albion in his strength
 He combines into a Mighty-one, the Double Molech &
 Chemosh,

Marching thro' Egypt in his fury the East is pale at his
 course. 19

The Nations of India, the Wild Tartar that never knew Man,
 Starts from his lofty places & casts down his tents & flees away

Page 84 Something appears to have broken the sequence at this point, though the present page is connected with the preceding in that it concludes the Song of the Daughters, begun on p 83 85 It may be noticed here that this lamentation of the Daughters seems at times to clash with the normal concept of these females as the source and symbol of mundane error It almost appears as if they become assistant to Los's regenerative labours Yet in ll 26 seq they 'unite into One with Rahab'

11 'I' relates to Rahab, in whom the Daughters unite see below,
 ll 26-27

13 See Index, *Reuben*

15-16 The desolation of these places in the west of London symbolizes the neglected state of visionary pursuits in mundane life Blake lived at 27 Broad Street (1784-1787) and at 28 Poland Street (1787-1793)

After l 16, three lines deleted in Blake's autotype

18 Molech and Chemosh, Gods of the Heathen (J 50 3 note) are the 'Generalizing Gods' holding Israel in bondage (J. 89 30). Molech 'rejoices in moral law and its severe penalties' (J 68 38-39)

But we woo him all the night in songs. O Los, come forth !
O Los !

Divide us from these terrors & give us power them to subdue.
Arise upon thy Watches ; let us see thy Globe of fire 24
On Albion's Rocks & let thy voice be heard upon Euphrates.'

Thus sang the Daughters in lamentation, uniting into One
With Rahab as she turn'd the iron Spindle of destruction.

Terrified at the Sons of Albion they took the Falshood which
Gwendolen hid in her left hand : it grew & grew till it 29
[85] Became a Space & an Allegory around the Winding Worm.
They nam'd it Canaan & built for it a tender Moon.
Los smil'd with joy, thinking on Enitharmon ; & he brought
Reuben from his twelfefold wand'rings & led him into it,
Planting the Seeds of the Twelve Tribes & Moses & David :
And gave a Time & Revolution to the Space, Six Thousand
Years. 6

He call'd it Divine Analogy ; for in Beulah the Feminine
Emanations Create Space, the Masculine Create Time, & plant
The Seeds of beauty in the Space List'ning to their lamen-
tation

Los walks upon his ancient Mountains in the deadly darkness
Among his Furnaces, directing his laborious Myriads, watchful
Looking to the East : & his voice is heard over the whole Earth
As he watches the Furnaces by night & directs the labourers.

And thus Los replies upon his Watch : the Valleys listen silent,
The Stars stand still to hear. Jerusalem & Vala cease to
mourn. 15

His voice is heard from Albion : the Alps & Appenines
Listen : Hermon & Lebanon bow their crown'd heads :
Babel & Shinar look toward the Western Gate : they sit down
Silent at his voice , they view the red Globe of fire in Los's
hand,

28 Though Gwendolen's Falsehood remains unexplained, the general
meaning of this passage is clear enough. It repeats the doctrine of a
providential purpose in mortal life. Mercy changes Death into Sleep, that
which was meant for Jerusalem's destruction into a covering, the Veil of
Vala into the Mundane Shell, Gwendolen's Falsehood into a ' Divine
Analogy'.

Page 85 1 Cp J 30 18 note 2 Cp J 19 44 note

12 Los continually labours against error, quartered in the east

18 Cp J 13 6 note

19 Cp. J 31 2-4.

Fearing that Albion should turn his back against the Divine Vision,
Los took his globe of fire to search out the interiors of Albion's
Bosom in all the terrors of friendship

As he walks from Furnace to Furnace directing the Labourers.
And this is the Song of Los, the Song that he sings on his
Watch: 21

'O lovely mild Jerusalem! O Shiloh of Mount Ephraim!
I see thy Gates of precious stones; thy Walls of gold & silver.
Thou art the soft reflected Image of the Sleeping Man,
Who, stretch'd on Albion's rocks, reposes amidst his Twenty-
eight 25
Cities where Beulah lovely terminates in the hills & valleys
of Albion,
Cities not yet embodied in Time and Space. Plant ye
The Seeds, O Sisters, in the bosom of Time & Space's womb
To spring up for Jerusalem, lovely Shadow of Sleeping Albion.
Why wilt thou rend thyself apart & build an Earthly King-
dom, 30
To reign in pride & to oppress & to mix the Cup of Delusion,
O thou that dwellest with Babylon? Come forth, O lovely-
one!

[86] 'I see thy Form, O lovely mild Jerusalem, Wing'd with Six
Wings

In the opacous Bosom of the Sleeper, lovely, Three fold
In Head & Heart & Reins, three Universes of love & beauty!
Thy forehead bright, Holiness to the Lord, with Gates of
pearl

Reflects Eternity beneath thy azure wings of feathery down,
Ribb'd delicate & cloth'd with feather'd gold & azure &
purple, 6

From thy white shoulders shadowing purity in holiness;
Thence, feather'd with soft crimson of the ruby, bright as fire,
Spreading into the azure Wings which, like a canopy,
Bends over thy immortal Head in which Eternity dwells.
Albion, beloved Land! I see thy mountains & thy hills 11
And valleys & thy pleasant Cities, Holiness to the Lord!
I see the Spectres of thy Dead, O Emanation of Albion!

22 Cp. J. 49 9 note 24 See Index, Jerusalem, II.

25 Cp J 30 26 note 26 Cp J 23 25 note

27-29 Cp J 83 54-56 and note. The Sisters are the Daughters of
Beulah cp J 83 66

30-31 Cp J. 11 24-12 3

32 See Index, Jerusalem, Note I

Page 86 The description of Jerusalem on this page is to be compared
with that of the Covering Cherub, J 89. 9-62

2 The use of the symbolic expression 'Three-fold' accords with the
description of Jerusalem as the 'Lovely Shadow of Sleeping Albion'
(J 85 29) It indicates a state lower than the supreme life of Eternity.

'Thy Bosom white, translucent, cover'd with immortal gems,
A sublime ornament not obscuring the outlines of beauty, 15
Terrible to behold for thy extreme beauty & perfection :
Twelve-fold here all the Tribes of Israel I behold
Upon the Holy Land. I see the River of Life & Tree of Life.
I see the New Jerusalem descending out of Heaven
Between thy Wings of gold & silver feather'd immortal, 20
Clear as the rainbow, as the cloud of the Sun's tabernacle.

'Thy Reins, cover'd with Wings translucent, sometimes covering
And sometimes spread abroad, reveal the flames of holiness,
Which like a robe covers, & like a Veil of Seraphim
In flaming fire unceasing burns from Eternity to Eternity. 25
Twelvefold I there behold Israel in her Tents.
A Pillar of a Cloud by day, a Pillar of fire by night
Guides them ; there I behold Moab & Ammon & Amalek ,
There Bells of silver round thy knees, living, articulate
Comforting sounds of love & harmony, & on thy feet 30
Sandals of gold & pearl ; & Egypt & Assyria before me,
The Isles of Javan, Philstea, Tyre and Lebanon.'

Thus Los sings upon his Watch, walking from Furnace to
Furnace

He siezes his Hammer every hour flames surround him as
He beats ; seas roll beneath his feet , tempests muster 35
Around his head ; the thick hail stones stand ready to obey
His voice in the black cloud . his Sons labour in thunders
At his Furnaces , his Daughters at their Looms sing woes.
His Emanation separates in milky fibres agonizing
Among the golden Looms of Cathedron, sending fibres of love
From Golgonooza with sweet visions for Jerusalem, wanderer.

Nor can any consummate bliss without being Generated
On Earth of those whose Emanations weave the loves
Of Beulah for Jerusalem & Shiloh in immortal Golgonooza,
Centering in the majestic form of Erin in eternal tears, 45
Viewing the Winding Worm on the Desarts of Great Tartary,
Viewing Los in his shudderings, pouring balm on his sorrows.
So dread is Los's fury, that none dare him to approach
Without becoming his Children in the Furnaces of affliction.

18 Cp Rev xxii 1-2

38 Cp J 59 26-41

43-45 Those whose Emanations centre in Erin are the Friends of Albion cp J 48 27-52 and see Index, *Erin* The whole of this passage (ll 42-49) stresses the regenerative purpose of mundane existence by representing it as the only means to the annihilation of error through the ministrations of Los and Entharmon and the Daughters of Los and of Beulah who 'give sweet visions' to mortal men

And Enitharmon like a faint rainbow waved before him, 50
 Filling with Fibres from his loins which reddened with desire
 Into a Globe of blood beneath his bosom, trembling in darkness
 Of Albion's clouds. He fed it with his tears & bitter groans,
 Hiding his Spectre in invisibility from the timorous Shade
 Till it became a separated cloud of beauty, grace & love 55
 Among the darkness of his Furnaces, dividing asunder till
 She separated stood before him, a lovely Female weeping,
 Even Enitharmon, separated outside; & his Loins closed
 And heal'd after the separation his pains he soon forgot,
 Lured by her beauty outside of himself in shadowy grief 60
 Two Wills they had, Two Intellects, & not as in times of old.

Silent they wander'd hand in hand like two Infants wand'ring
 From Enion in the deserts, terrified at each other's beauty,
 Envyng each other, yet desiring in all devouring Love,
 [87] Repelling weeping Enion, blind & age-bent, into the fourfold
 Desarts. Los first broke silence & began to utter his love.

'O lovely Enitharmon! I behold thy graceful forms
 Moving beside me till, intoxicated with the woven labyrinth
 Of beauty & perfection, my wild fibres shoot in veins 5
 Of blood thro' all my nervous limbs soon overgrown in roots
 I shall be closed from thy sight Squeeze therefore in thy hand
 The small fibres as they shoot around me. draw out in pity
 And let them run on the winds of thy bosom. I will fix them
 With pulsations we will divide them into Sons & Daughters
 To live in thy Bosom's translucence as in an eternal morning'

Enitharmon answer'd 'No. I will seize thy Fibres & weave
 Them not as thou wilt but as I will, for I will Create

50-62 The relevancy of this myth of Enitharmon is not apparent It
 is found in B U, chap v, and in F Z 11 and relates to the origin and
 significance of Sex (see Index, Sex) Cp J 82 81 note and B U v 39 note
 Blake's purpose in these passages of retrogressive myth and symbol is
 obscure

60 This may refer to the distracting influence of the beauty of mundane
 things upon the spirit of the artist to Blake the 'outward creation' was
 a 'hindrance'

62-p 87 2 Cp F Z 1 127-134

Page 87 1-2 Cp J 73 33 note

6-11 The roots and fibres are of the Tree of Mystery see Index,
Mundane Shell, Note II Los's proposal to 'divide them into Sons and
 Daughters' would seem to be equivalent to the regenerative purpose that
 creates 'sweet forms' to redeem the Spectres

12-15 Cp J 88 51-53 Enitharmon, here the type of the 'disobedient
 Female', seeks, in jealousy of Jerusalem, to create 'a Form repugnant to
 the Lamb', that is, an ethical system opposed to the mystical ideas of
 Brotherhood and Forgiveness see Index, *Incarnation*, II b 11

A round Womb beneath my bosom, lest I also be overwoven
With Love. Be thou assurèd I never will be thy slave. 15
Let Man's delight be Love, but Woman's delight be Pride.
In Eden our Loves were the same; here they are opposite.
I have Loves of my own; I will weave them in Albion's
Spectre.

Cast thou in Jerusalem's shadows thy Loves, silk of liquid
Rubies, Jacinths, Crysolites, issuing from thy Furnaces. While
Jerusalem divides thy care, while thou carest for Jerusalem, 21
Know that I never will be thine. Also thou hidest Vala:
From her these fibres shoot to shut me in a Grave.
You are Albion's Victim: he has set his Daughter in your
path.' 24

[88] Los answer'd, sighing like the Bellows of his Furnaces:

'I care not! the swing of my Hammer shall measure the starry
round.

When in Eternity Man converses with Man they enter
Into each other's Bosom (which are Universes of delight)
In mutual interchange. And first their Emanations meet 5
Surrounded by their Children. if they embrace & comingle
The Human Four-fold Forms mingle also in thunders of
Intellect

But if the Emanations mingle not, with storms & agitations
Of earthquakes & consuming fires they roll apart in fear;
For Man cannot unite with Man but by their Emanations, 10
Which stand both Male & Female at the Gates of each
Humanity

How then can I ever again be united as Man with Man
While thou, my Emanation, refusest my Fibres of dominion?
When Souls mingle & join thro' all the Fibres of Brotherhood
Can there be any secret joy on Earth greater than this?' 15

16-17 See Index, *Incarnation, Note* For the conflict of the 'sexes'
contrasted with the harmony of the supreme spiritual state, Eden,
cp J 68 65-70

22-23 In these lines jealous Enthusiasm is not to be distinguished
from Vala

24 Cp J 31. 51-54 Albion's 'Daughter' is Jerusalem or her
'shadow' Vala

Page 88 2 The swing of Los's hammer is Mercy: see below, l 49.

4 Cp J 38 49-50

5-13 The significance of Emanation in this passage, which is without
parallel, remains obscure. The commingling of the Emanations vaguely
suggests community of vision

15 Secrecy is for Blake the seminal fallacy in the 'feminine' illusions,
especially in religion and morals, as well as in the preference for mediate
sense-perception before the immediacy of vision. For the term's earlier
ethical connotation see B. A. II 26 note

Enitharmon answer'd: ' This is Woman's World, nor need
she any

Spectre to defend her from Man. I will Create secret places,
And the masculine names of the places Merlin & Arthur.

A triple Female Tabernacle for Moral Law I weave 19

That he who loves Jesus may loathe terrified Female love,
Till God himself become a Male subservient to the Female '

She spoke in scorn & jealousy, alternate torments ; and
So speaking she sat down on Sussex shore, singing lulling
Cadences & playing in sweet intoxication among the glistening
Fibres of Los, sending them over the Ocean eastward into 25
The realms of dark death. O perverse to thyself, contrarious
To thy own purposes ! for when she began to weave,
Shooting out in sweet pleasure, her bosom in milky Love
Flow'd into the aching fibres of Los, yet contending against
him

In pride, send<ind>ing his Fibres over to her objects of
jealousy 30

In the little lovely Allegoric Night of Albion's Daughters
Which stretch'd abroad, expanding east & west & north &
south

Thro' all the World of Erin & of Los & all their Children.

A sullen smile broke from the Spectre in mockery & scorn,
Knowing himself the author of their divisions & shrinkings .
gratified 35

At their contentions, he wipèd his tears ; he wash'd his visage :

' The Man who respects Woman shall be despisèd by Woman,
And deadly cunning & mean abjectness only shall enjoy them.
For I will make their places of joy & love excrementitious,

16 Cp J 78 15-20 and *Europe*, ll 33-41 See also Index, *Incarnation*,
Note

18 For Merlin cp J 34 37 note . for Arthur cp J 54. 25 note

31 Cp J 30 18 note. ' The lovely Allegoric Night of Albion's Daughters '
is the world of sense-perception created by these females' cp J 83 33-48.

33 See Index, *Erin*

37-38 The 'feminine delusions' of morality foster hypocrisy and
cunning to the scorning of honest purpose The theme is common in
the earlier poems of the Rossetti MS

I told my love, I told my love,
I told her all my heart,
Trembling, cold, in ghastly fears,
Ah ! she doth depart
Soon as she was gone from me,
A traveller came by,
Silently, invisibly—
O ! was no deny (Clar Press, p. 156)

Continually building, continually destroying in Family feuds.
While you are under the dominion of a jealous Female, 41
Unpermanent for ever because of love & jealousy,
You shall want all the Minute Particulars of Life.'

Thus joy'd the Spectre in the dusky fires of Los's Forge, eyeing
Enitharmon who at her shining Looms sings lulling cadences ;
While Los stood at his Anvil in wrath, the victim of their love
And hate, dividing the Space of Love with brazen Compasses
In Golgonooza & in Udan-Adan & in Entuthon of Urizen.

The blow of his Hammer is Justice, the swing of his Hammer
Mercy .

The force of Los's Hammer is eternal Forgiveness : but 50
His rage or his mildness were vain ; she scatter'd his love on
the wind

Eastward into her own Center, creating the Female Womb
In mild Jerusalmc around the Lamb of God. Loud howl
The Furnaces of Los : loud roll the Wheels of Enitharmon.
The Four Zoa's in all their faded majesty burst out in fury 55
And fire. Jerusalem took the Cup which foam'd in Vala's hand,
Like the red Sun upon the mountains in the bloody day,
Upon the Hermaphroditic Wine-presses of Love & Wrath.

[89] Tho' divided by the Cross & Nails & Thorns & Spear,
In cruelties of Rahab & Tirzah permanent endure

40 Cp J 27, stanza 20 .

Is thus thy soft Family-Love,
Thy cruel Patriarchal pride,
Planting thy Family alone,
Destroying all the World beside

41-43 Cp J 68 63-70

43 See Index, *Minute Particulars*

47 The Space of Love, not mentioned elsewhere, may possibly be
identical with the Space of Six Thousand Years providentially prepared
for the Spectre cp M 11 12-17

52 The 'Selfish Center', the seat of error, is opposed to the Circumference,
the Sanctuary of Eden . cp J 69 40-42

52-53 Cp J 87 12-15 and *note*

56 Cp J 85 30-31

Page 89 The sequence is again doubtful It is possible that the opening
lines depend for their explanation upon some antecedent passage now lost
The description of the Covering Cherub is to be set against that of
Jerusalem (J, p 86)

1-3 The reference is apparently to the ' Covering Cherub,

majestic image

Of Selfhood, Body put off, the Antichrist accursed,

which Man in the Regeneration ' puts off ', a spiritual act symbolized in
the Crucifixion and Resurrection The doctrine of the persistence of this
body of error after its rejection is elaborated below, J 92 13-27 It is
equally possible that the allusion may be to the historical event, the
Crucifixion, which demonstrated the unreality of all that Rahab and
Tirzah stand for, though they still remain Cp also Colossians 11 13-14

A terrible indefinite Hermaphroditic form,
 A Wine-press of Love & Wrath, double, Hermaphroditic,
 Twelfefold in Allegoric pomp, in selfish holiness ; 5
 The Pharisaion, the Grammateis, the Presbiterion,
 The Archiereus, the Iereus, the Saddusaion, double
 Each withoutside of the other, covering eastern heaven.

Thus was the Covering Cherub reveal'd, majestic image
 Of Selfhood, Body put off, the Antichrist accursèd, 10
 Cover'd with precious stones, a Human Dragon terrible
 And bright, stretch'd over Europe & Asia gorgeous.
 In three nights he devour'd the rejected corse of death.

His Head, dark, deadly, in its Brain incloses a reflexion
 Of Eden all perverted ; Egypt on the Gihon, many tongued 15
 And many mouth'd, Ethiopia, Lybia, the Sea of Rephaim
 Minute Particulars in slavery I behold among the brick-kilns
 Disorganiz'd, & there is Pharoh in his iron Court
 And the Dragon of the River & the Furnaces of iron.
 Outwoven from Thames & Tweed & Severn, awful streams, 20
 Twelve ridges of Stone frown over all the Earth in tyrant pride,
 Frown over each River, stupendous Works of Albion's Druid
 Sons
 And Albion's Forests of Oaks cover'd the Earth from Pole
 to Pole

3 See Index, *Hermaphroditic*

11-12 See Index, *Serpent* The eastern position of Europe and Asia
 in relation to Albion gives them the symbolic significance of error attaching
 to that quarter

13 The evils symbolized by the Serpent are sustained by the delusion,
 rejected by the spiritually regenerate man as 'the body of death', the
 'excrementitious husk and covering' the 'Dust and Clay' which never
 was made for Man to Eat' Cp E G §, II 81-94 (Clar Press, pp 260-261)

Then Roll'd the shadowy Man [the Spectre or Covering Cherub] away
 From the limbs of Jesus, to make them his prey,
 An ever devouring appetite,
 Glittering with festering Venoms bright,
 Crying 'Crucify this cause of distress,
 Who don't keep the secrets of holiness'
 The Mental Powers by Diseases we bind,
 But he heals the deaf, the dumb, & the Blind
 Whom God has afflicted for secret ends,
 He comforts and Heals and calls them Friends'
 But when Jesus was crucified,
 Then was perfected his galling pride
 In three Nights he devour'd his prey,
 And still he devours the Body of Clay

17 Cp J 31 3-21

19 Cp Ezek xxix 3 'Pharaoh, king of Egypt, the great dragon that
 lieth in the midst of his rivers, which hath said, My river is my own, and
 I have made it for myself'

His Bosom wide reflects Moab & Ammon on the River
Pison, since call'd Arnon : there is Heshbon beautiful, 25
The flocks of Rabbath on the Arnon & the Fish-pools of
Heshbon

Whose currents flow into the Dead Sea by Sodom & Gomorra.
Above his Head high arching Wings, black, fill'd with Eyes,
Spring upon iron sinews from the Scapulæ & Os Humeri ;
There Israel in bondage to his Generalizing Gods, 30
Molech & Chemosh : & in his left breast is Philistea
In Druid Temples over the whole Earth with Victims' Sacrifice,
From Gaza to Damascus, Tyre & Sidon & the Gods
Of Javan, thro' the Isles of Grecia & all Europe's Kings,
Where Hiddekel pursues his course among the rocks. 35
Two Wings spring from his ribs of brass, starry, black as night,
But translucent their blackness as the daz[z]ling of gems.

His Loins inclose Babylon on Euphrates beautiful,
And Rome in sweet Hesperia : there Israel scatter'd abroad
In martyrdoms & slavery I behold, ah, vision of sorrow ! 40
Inclosèd by eyeless Wings, glowing with fire as the iron
Heated in the Smith's forge : but cold the wind of their dread
Fury.

But in the midst of a devouring Stomach, Jerusalem
Hidden within the Covering Cherub as in a Tabernacle
Of threefold workmanship, in allegoric delusion & woe 45
There the Seven Kings of Canaan & Five Baalim of Philistea,
Sihon & Og, the Anakim & Emim, Nephilim & Gihborim,
From Babylon to Rome : & the Wings spread from Japan,
Where the Red Sea terminates the World of Generation &
Death

To Ireland's farthest rocks where Giants builded their Cause-
way 50
Into the Sea of Rephaim : but the Sea o'erwhelm'd them all.

A Double Female now appear'd within the Tabernacle,
Religion hid in War, a Dragon red & hidden Harlot,
Each within other ; but without, a Warlike Mighty-one

25 Cp J 79 3 note

26 Rabbath or Rabbah was the chief city of the Ammonites (Deut iii 11)
For the Fishpools of Heshbon cp Song of Solomon vii 4.

28-35 Satisfactory pointing in this passage appears to be impossible.
Blake's autotype gives no assistance

31 Cp J 84 18 note

35 Cp Gen ii 14

43 See Index, *Head, Heart, Loins, and Stomach*, and *Jerusalem, Note I*

45 The 'Threefold is Sexual', that is, it is of the error of morality and
sense-perception 48-51 Cp. F. Z ii. 269 note.

52 The Female is Rahab or Vala cp. J. 75. 18-20.

Of dreadful power sitting upon Horeb, pondering dire 55
 And mighty preparations, mustering multitudes innumerable
 Of warlike sons among the sands of Midian & Aram.
 For multitudes of those who sleep in Alla descend,
 Lured by his warlike symphonies of tabret, pipe & harp,
 Burst the bottoms of the Graves & Funeral Arks of Beulah 60
 Wandering in that unknown Night beyond the silent Grave
 They become One with the Antichrist & are absorb'd in him.

- [90] The Feminine separates from the Masculine & both from Man,
 Ceasing to be His Emanations, Life to Themselves assuming.
 And while they circumscribe his Brain, & while they circumscribe

His Heart, & while they circumscribe his Loins, a Veil & Net
 Of Veins of red Blood grows around them like a scarlet robe,
 Covering them from the sight of Man like the woven Veil of
 Sleep, 6

Such as the Flowers of Beulah weave to be their Funeral
 Mantles,

But dark, opaque, tender to touch, & painful & agonizing
 To the embrace of love & to the mingling of soft fibres
 Of tender affection, that no more the Masculine mingles 10
 With the Feminine, but the Sublime is shut out from the Pathos
 In howling torment, to build stone walls of separation, compelling

The Pathos to weave curtains of hiding secrecy from the
 torment.

Bowen & Conwenna stood on Skiddaw cutting the Fibres
 Of Benjamin from Chester's River. loud the River, loud the
 Mersey 15

58 Alla, one of 'the four states of Humanity in its repose' is only
 mentioned once elsewhere cp M 34 8-16, and see Index, *Utro*, I 1-note

Page 90 1-13 An instance of this separation is to be found in the
 division of Spectre and Emanation from Los. cp J 5 67-6 7 Cp
 below, II 52-56, and see Index, *Sex*

5-6 This limitation of Man's perceptions is described more fully,
 J 49 7-41 and J 66 17-54. In I 6 Man is again the Divine Humanity.
 The 'woven Veil of Sleep' hardly seems to differ from Beulah itself, as
 a state created by Divine mercy that the 'weak and weary', those incapable
 of sustaining immediate communion with the Infinite and Eternal
 of the Divine Humanity, may receive a mediate vision adapted to their
 feebler powers cp M 30 21-31 7

11 The 'Sublime' and the 'Pathos' are apparently equivalent to Male
 and Female respectively. The 'stone walls of separation' seem identical
 in meaning with the veil of Moral Virtue 'that Satan puts between Eve
 and Adam' cp J 55 11-16

14 Bowen and Conwenna, son and daughter of Albion, represent the
 Spectre and Emanation, as do Hyle and Gwendolen (J 82 49) and Hand
 and Cambel (*ibid* I 62)

And the Ribble thunder into the Irish sea, as the Twelve Sons
Of Albion drank & imbibed the Life & eternal Form of Luvah.
Cheshire & Lancashire & Westmoreland groan in anguish.
As they cut the fibres from the Rivers he sears them with hot
Iron of his Forge, & fixes them into Bones of chalk & Rock.
Conwenna sat above with solemn cadences she drew ²¹
Fibres of life out from the Bones into her golden Loom
Iland had his Furnace on Highgate's heights & it reach'd
To Brockley Hills across the Thames, he with double Boadicea
In cruel pride cut Reuben apart from the Hills of Surrey, ²⁵
Comingling with Luvah & with the Sepulcher of Luvah
For the Male is a Furnace of beryll the Female is a golden
Loom

Los cries 'No Individual ought to appropriate to Himself
Or to his Emanation any of the Universal Characteristics
Of David or of Eve, of the Woman or of the Lord, ³⁰
Of Reuben or of Benjamin, of Joseph or Judah or Levi
Those who dare appropriate to themselves Universal Attri-
butes

Are the Blasphemous Selfhoods & must be broken asunder
A Vegetated Christ & a Virgin Eve are the Hermaphroditic
Blasphemy. by his Maternal Birth he is that Evil-One, ³⁵
And his Maternal Humanity must be put off Eternally,
Lest the Sexual Generation swallow up Regeneration
Come Lord Jesus, take on thee the Satanic Body of Holiness !'

¹⁹ The Rivers here, as elsewhere appear to have something of a
visionary character, almost as if they were rivers of the wells of life
Separation from them leads to subjection to error

²⁰ The petrification or condensation of spiritual forms into the delusions
of mundane existence is frequently alluded to cp J 19 17-25, 73 16-21,
90 49, and see below, ll 49-50

²¹⁻²² Cp J 67 2-18

²³⁻²⁴ The high places, hills and mountains, are associated with the
power of Natural Religion in this world

²⁶ Luvah's Sepulchre denotes some undefined form of moral fallacy

²⁷ This line occurs in J 5 34

²⁸⁻³³ Cp J 90 1-13, and below, ll 40-43, 52-56 The appropriation
of universality by the Individual implies the negation of universal brother-
hood and the unity of all in the Divine Family This passage also stresses
the fallacy of assuming that any single form of law or belief can claim
universal validity

³⁴⁻³⁵ See Index, *Hermaphroditic*

³⁵⁻³⁸ See Index, *Incarnation* and cp E G B 55-57 (Clar Press, p 249)

He took on Sin in the Virgin's Womb

And put it off on the Cross & Tomb

To be Worship'd by the Church of Rome

The 'Maternal Humanity', the 'Satanic Body of Holiness', is the sum
of mundane error cp J 89 1 *note* and J 62 8 *note* So too 'Sexual
Generation' symbolizes temporal existence apart from any regenerative
purpose: for its content in art and morals cp M 42 32-43 28

So Los cried in the Valleys of Middlesex in the Spirit of
Prophecy,

While in Selfhood Hand & Hyle & Bowen & Skofeld appropriate⁴⁰

The Divine Names : seeking to Vegetate the Divine Vision

In a corporeal & ever dying Vegetation & Corruption

Mingling with Luvah in One, they become One Great Satan.

Loud scream the Daughters of Albion beneath the Tongs &
Hammer :

Dolorous are their lamentations in the burning Forge.⁴⁵

They drink Reuben & Benjamin as the iron drinks the fire :

They are red hot with cruelty, raving along the Banks of
Thames

And on Tyburn's Brook, among the howling Victims in
loveliness ;

While Hand & Hyle condense the Little-ones & erect them into

A mighty Temple even to the stars but they Vegetate⁵⁰

Beneath Los's Hammer, that Life may not be blotted out.

For Los said ' When the Individual appropriates Universality

He divides into Male & Female . & when the Male & Female

Appropriate Individuality, they become an Eternal Death,

Hermaphroditic worshippers of a God of cruelty & law.⁵⁵

Your Slaves & Captives you compell to worship a God of Mercy

These are the Demonstrations of Los & the blows of my mighty
Hammer.'

So Los spoke And the Giants of Albion, terrified & ashamed

With Los's thunderous Words, began to build trembling

rocking Stones—

For his Words roll in thunders & lightnings among the

Temples,⁶⁰

Terrified, rocking to & fro upon the earth, & sometimes

39 Cp J 32 9 note

43 Cp J 47 12 and J 49 68-69 .

Luvah is named Satan because he has enter'd that State,

A World where Man is by Nature the enemy of Man

48 Cp F Z 11 249 note

49-50 Cp J 91 26-27

You [the Spectres] accumulate Particulars, & murder by analyzing, that you
May take the aggregate , & you call the aggregate Moral Law

Cp J 31 3-12

59-62 Blake here remembers speculations among archaeologists concerning the 'rocking stones'. He relates them to his symbolic use of Druid Temples see Index, *Druid* In the design on M, p 4, that shows a trithon, there is also a perched rock or rocking stone Lines 60-62 are in parenthesis : ll 63-66 relate back to the Giants (l 58)

60 Cp. J. 55. 4 note.

Resting in a Circle in Malden or in Strathness or Dura—
Plotting to devour Albion & Los the friend of Albion,
Denying in private, mocking God & Eternal Life; & in Public
Collusion calling themselves Deists, Worshipping the Maternal
Humanity, calling it Nature and Natural Religion. 66

But still the thunder of Los peals loud & thus the thunders cry :
' These beautiful Witchcrafts of Albion are gratifyd by
Cruelty.

- [91] It is easier to forgive an Enemy than to forgive a Friend !
The man who permits you to injure him deserves your
vengeance ;
He also will recieve it. Go, Spectre ! obey my most secret
desire,
Which thou knowest without my speaking. Go to these Fiends
of Righteousness !
Tell them to obey their Humanities, & not pretend Holiness, ;
When they are murderers as far as my Hammer & Anvil
permit.
Go ! tell them that the Worship of God is honouring his
gifts
In other men, & loving the greatest men best, each according
To his Genius, which is the Holy Ghost in Man : there is no
other
God than that God who is the intellectual fountain of
Humanity 10
He who envies or calumniates, which is murder & cruelty,
Murders the Holy-one Go ! tell them this & overthrow their
cup,
Their bread, their altar-table, their incense & their oath,
Their marriage & their baptism, their burial & consecration.

64-66 Cp F. Z. viii 598 note

68 These ' beautiful Witchcrafts ' are the ' feminine ' delusions of
Natural Religion, and may refer more particularly either to what Blake
regarded as the specious doctrines and ceremonies of current religions, or
to the loveliness of the natural world But these only exist in the negation
of imagination, that is, in cruel repression of man's true Humanity

Page 91. 1 Cp Ross MS (Clar Press, p 204)

At a Friend's Errors anger shew,
Murth at the Errors of a Foe

6 See below, ll 11-12 The latter portion of l 6 cannot be related with
any certainty to the context Blake's punctuation has therefore been
retained.

7-12 Cp M H H, p 22 ' The worship of God is, Honouring his gifts
in other men, each according to his genius, and loving the greatest men
best. those who envy or calumniate great men hate God, for there is no
other God ' Cp also J, p 77 ' What is the Divine Spirit ? Is the Holy
Ghost any other than an Intellectual Fountain ? '

I have tried to make friends by corporeal gifts but have only
Made enemies. I never made friends but by spiritual gifts, 10
By severe contentions of friendship & the burning fire of
thought.

He who would see the Divinity must see him in his Children,
One first in friendship & love, then a Divine Family, & in the
midst

Jesus will appear : so he who wishes to see a Vision, a perfect
Whole, 20

Must see it in its Minute Particulars, Organized, & not as thou,
O Fiend of Righteousness, pretendest : thine is a Dis-
organized

And snowy cloud, brooder of tempests & destructive War.
You smile with pomp & rigor, you talk of benevolence &
virtue ;

I act with benevolence & Virtue, & get murder'd time after
time. 25

You accumulate Particulars & murder by analyzing, that you
May take the aggregate ; & you call the aggregate Moral Law,
And you call that swell'd & bloated Form a Minute Particular.
But General Forms have their vitality in Particulars ; & every
Particular is a Man, a Divine Member of the Divine Jesus. 30
So Los cried at his Anvil in the horrible darkness weeping.

The Spectre builded stupendous Works, taking the Starry
Heavens

Like to a curtain & folding them according to his will,
Repeating the Smaragdine Table of Hermes to draw Los down
Into the Indefinite, refusing to believe without demonstration
Los reads the Stars of Albion : the Spectre reads the Voids 36

15-17 Cp J 30 10 'Corporeal friends are spiritual enemies', and cp
Letter to Butts, 25 April 1803 (R, p 114) 'If a man is the enemy of my
spiritual life while he pretends to be the friend of my corporeal, he is a real
enemy, but the man may be the friend of my spiritual life while he seems
the enemy of my corporeal, though not *vice versa*'

18-30 See Index, *Minute Particulars*, and General Introduction, p 39

24-25 Cp M 43 19-20

34 The source of Blake's knowledge of the Emerald Table of Hermes is
still to seek

35 The demonstrations of reason blur and confuse the definite and simple
outlines of truth : they are the antithesis of imagination or vision cp.
J 4 25 and J 52 note 2 For Blake's use of 'Indefinite', cp M 27 16 note
It is here identical with the 'Indefinite Udan-Adan' the state of error.
see Index, *Uro*, II

36 Cp E G, Prologue, ll 1-2 and 13-14, where Blake addresses his
adversary.

The Vision of Christ that thou dost see
Is my Vision's Greatest Enemy . . .
Both read the Bible day & night,
But thou read'st black where I read white

Between the Stars, among the arches of Albion's Tomb sublime
 Rolling the Sea in rocky paths, forming Leviathan
 And Behemoth, the War by Sea enormous & the War
 By Land astounding, erecting pillars in the deepest Hell 40
 To reach the heavenly arches. Los beheld, undaunted;
 furious

His heav'd Hammer; he swung it round & at one blow
 In un pitying ruin driving down the pyramids of pride,
 Smiting the Spectre on his Anvil & the integuments of his Eye
 And Ear unbinding in dire pain, with many blows 45
 Of strict severity self-subduing, & with many tears labouring.

Then he sent forth the Spectre: all his pyramids were grains
 Of sand & his pillars dust on the fly's wing, & his starry
 Heavens a moth of gold & silver mocking his anxious grasp.
 Thus Los alter'd his Spectre, & every Ratio of his Reason 50
 He alter'd time after time with dire pain & many tears,
 Till he had completely divided him into a separate space.

Terrified Los sat to behold, trembling & weeping & howling.
 'I care not whether a Man is Good or Evil; all that I care
 Is whether he is a Wise Man or a Fool. Go! put off Holiness,
 And put on Intellect, or my thund'rous Hammer shall drive
 thee 56

To wrath which thou condemnest, till thou obey my voice.'
 So Los terrified cries, trembling & weeping & howling.
 Beholding . . .

[92] 'What do I see! The Briton, Saxon, Roman, Norman
 amalgamating

38-39 Compare the titles of the companion pictures numbered I and II in
 the *Descriptive Catalogue*. The first reads 'The spiritual form of Nelson guiding
 Behemoth, in whose wreathings are infolded the Nations of the Earth',
 the second reads 'The spiritual form of Pitt, guiding Behemoth, He is
 that Angel who, pleased to perform the Almighty's orders, rides on the
 whirlwind, directing the storms of war. He is ordering the Reaper to reap
 the Vine of the Earth, and the Plowman to plow up the Cities and Towers'

43 Cp J 31 8-12

44-45 The reference here is to the destruction of the delusions arising
 from sense-perception

46 For 'self-subduing' see Index, *Self-Annihilation*

47-49 The pyramids and starry heavens are the delusions of the Spectre,
 the 'unreal forms' of error: cp J 31 12 note

54-55 Cp *Cat* 1810. 'Men are admitted into Heaven not because they
 have curbed & govern'd their Passions, or have No Passions, but because
 they have Cultivated their Understandings. The Treasures of Heaven are
 not Negations of Passion, but Realities of Intellect, from which all the
 Passions Emanate, Uncurbed in their Eternal Glory'

Page 92. The sequence is again interrupted at this point.

1 This amalgamation marks the beginning of the Resurrection into
 Unity

Chapter IV

In my Furnaces into One Nation, the English, & taking refuge
In the Looms of Albion! The Canaanite united with the
fugitive

Hebrew, whom she divided into Twelve & sold into Egypt,
Then scatter'd the Egyptian & Hebrew to the four Winds. 5
This sinful Nation Created in our Furnaces & Looms is Albion.'

So Los spoke. Enitharmon answer'd in great terror in
Lambeth's Vale:

'The Poet's Song draws to its period & Enitharmon is no
more.

For if he be that Albion I can never weave him in my Looms;
But when he touches the first fibrous thread, like filmy dew
My Looms will be no more & I annihilate vanish for ever. 11
Then thou wilt Create another Female according to thy Will.'

Los answer'd, swift as the shuttle of gold 'Sexes must vanish
& cease

To be when Albion arises from his dread repose, O lovely
Enitharmon!

When all their Crimes, their Punishments, their Accusations
of Sin, 15

All their Jealousies, Revenges, Murders, hidings of Cruelty in
Deceit,

Appear only in the Outward Spheres of Visionary Space and
Time,

In the shadows of Possibility by Mutual Forgiveness for
evermore,

And in the Vision & in the Prophecy, that we may Foresee &
Avoid

The terrors of Creation & Redemption & Judgment, Beholding
them 20

Display'd in the Emanative Visions of Canaan, in Jerusalem
& in Shiloh

3-4 The Looms are 'the place of the Last Judgment' (J 30 38) Neither
the Canaanite nor 'the fugitive Hebrew' can be identified or explained

9 The allusion to the ultimate disappearance of Enitharmon or Space
apparently refers to the final destruction of mundane existence cp M 25
38 note The same idea is expressed as the cessation of Sex, see below,

ll 13-20

10-11 Cp F Z viii 290 note Between these lines is engraved the desolate
figure of a woman, crouching among the dead her name is written
'Jerusalem' In the distance are Druid temples

13-27 See Index, *Sexes*, and cp M 34 50 note Cp also J 98 28 note

20 These are the three States of Ulro cp J 36 41.

And in the Shadows of Remembrance & in the Chaos of the
Spectre,
Amalek, Edom, Egypt, Moab, Ammon, Ashur, Philistea
around Jerusalem,
Where the Druids rear'd their Rocky Circles to make per-
manent Remembrance
Of Sin, & the Tree of Good & Evil sprang from the Rocky
Circle & Snake²⁵
Of the Druid along the Valley of Rephaim from Camberwell
to Golgotha,
And framed the Mundane Shell Cavernous in Length, Breadth
& Highth.'

[93] Enitharmon heard. She rais'd her head like the mild Moon :

' O Rintrah ! O Palamabron ! What are your dire & awful
purposes ?

Enitharmon's name is nothing before you : you forget all my
Love.

The Mother's love of obedience is forgotten, & you seek a Love
Of the pride of dominion, that will Divorce Ocalythron &
Elynittria⁵

Upon East Moor in Derbyshire & along the Valleys of Cheviot.
Could you Love me, Rintrah, if you Pride not in my Love,
As Reuben found Mandrakes in the field & gave them to his
Mother ?

Pride meets with Pride upon the Mountains in the stormy day,
In that terrible Day of Rintrah's Plow & of Satan's driving
the Team.¹⁰

Ah ! then I heard my little ones weeping along the Valley.

Ah ! then I saw my belovèd ones fleeing from my Tent.

22-27 These lines include almost all the more important symbols of the
state of mundane error

Page 93 At the head of this page the following sentence is engraved
across the forms of three kneeling figures. ' Anytus, Melitus, & Lycon
thought Socrates a very Pernicious Man So Caiaphas thought Jesus '
With this cp *Cat* 1810 (Ross MS, p 86). ' The painter [Blake] hopes
that his Friends Anytus, Melitus & Lycon will perceive that they are not
now in Ancient Greece, & tho' they can use the Poison of Calumny,
the English Public will be convinc'd that such a Picture as this [Blake's
Canterbury Pilgrims] Could never be Painted by a Madman, or by one in
a State of Outrageous manners '

2-16 Little can be made of this speech, which reads like a final attempt
to divert the spiritual activities denoted by the Sons of Los away from their
regenerative labours in order to establish Woman's dominion, the reign
of Moral Law

5 Cp *Europe*, ll 46-49 and notes *ad loc*

6 Cp J 23 27 note.

8 Cp. J. 11 22 note

10 Cp. F 2 viii. 358-396 and M, pp 5-7

Chapter IV

Merlin was like thee, Rintrah, among the Giants of Albion.
 Judah was like Palamabron. O Simeon ! O Levi ! ye fled
 away !

How can I hear my little ones weeping along the Valley, 15
 Or how upon the distant Hills see my belovèds' Tents !'

Then Los again took up his speech as Enitharmon ceast ·

' Fear not, my Sons, this Waking Death : he is become One
 with me.

Behold him here ! We shall not Die : we shall be united in
 Jesus.

Will you suffer this Satan, this Body of Doubt that Seems but
 Is Not, 20

To occupy the very threshold of Eternal Life ? If Bacon,
 Newton, Locke,

Deny a Conscience in Man & the Communion of Saints &
 Angels,

Contemning the Divine Vision & Fruition, Worship[p]ing the
 Deus

Of the Heathen, The God of This World, & the Goddess
 Nature,

Mystery, Babylon the Great, The Druid Dragon & hidden
 Harlot, 25

Is it not that Signal of the Morning which was told us in the
 Beginning ?'

Thus they converse upon Mam-Tor · the Graves thunder under
 their feet.

[94] Albion cold lays on his Rock ; storms & snows beat round him,
 Beneath the Furnaces & the starry Wheels & the Immortal
 Tomb ;

Howling winds cover him , roaring seas dash furious against
 him ;

In the deep darkness broad lightnings glare, long thunders roll.

18 ' This Waking Death ' is, of course, Albion awaking from his sleep
 of Death

21-26 Following the Biblical prophecy concerning the signs of the second
 coming and the end of the world (Matt xxiv 3-15), Blake makes the
 declaration of the Deistical heresy the signal of the complete revelation of
 the Divine Humanity and the destruction of error in the Last Judgement

22 Conscience is elsewhere called ' Con—or Innate Science' (R N iv,
 p 47). Cp also R N, p 58. ' Innate Ideas are in Every Man, Born with
 him, they are truly Himself' Cp with this passage F Z viii 598 note

27 Mam-Tor, one of the ' barren mountains of Moral Virtue' (J 31. 19).
 Page 94. 17 Cp M 14 36-40

2 Cp. F Z iv. 274 note and M 7 2 note.

The weeds of Death inwrap his hands & feet, blown incessant
 And wash'd incessant by the for-ever restless sea-waves
 foaming abroad 6
 Upon the white Rock. England, a Female Shadow, as deadly
 damps
 Of the Mines of Cornwall & Derbyshire, lays upon his bosom
 heavy,
 Moved by the wind in volumes of thick cloud, returning,
 folding round
 His loins & bosom, unremovable by swelling storms & loud
 rending 10
 Of enraged thunders. Around them the Starry Wheels of their
 Giant Sons
 Revolve, & over them the Furnaces of Los & the Immortal
 Tomb, around
 Erin sitting in the Tomb, to Watch them unceasing night and
 day.
 And the Body of Albion was closèd apart from all Nations.
 Over them the famish'd Eagle screams on boney Wings, and
 around 15
 Them howls the Wolf of famine : deep heaves the Ocean black,
 thundering
 Around the wormy Garments of Albion, then pausing in
 deathlike silence.
 Time was Finishèd ! The Breath Divine Breathèd over Albion
 Beneath the Furnaces & starry Wheels and in the Immortal
 Tomb ;
 And England who is Brittannia awoke from Death on Albion's
 bosom. 20
 She awoke pale & cold : she fainted seven times on the Body
 of Albion.
 ' O pitious Sleep ! O pitious Dream ! O God, O God, awake !
 I have slain
 In Dreams of Chastity & Moral Law, I have Murderèd
 Albion ! Ah !
 In Stone-henge & on London Stone & in the Oak Groves of
 Malden
 I have Slain him in my Sleep with the Knife of the Druid.
 O England, 25
 O all ye Nations of the Earth, behold ye the Jealous Wife !

7 Cp J 36 28 note.

8 Cp. J 23 27 note.

13 See Index, *Erin*.

16 The Atlantic Ocean. See Index, *Atlantic*

24-25 Cp J 8. 27 note and M 4 16 note

26 See Index, *Sex*, &c.

The Eagle & the Wolf & Monkey & Owl & the King & Priest
were there !'

[95] Her voice pierc'd Albion's clay cold ear : he movèd upon the
Rock.

The Breath Divine went forth upon the morning hills. Albion
mov'd

Upon the Rock : he open'd his cyehds in pain ; in pain he
mov'd

His stony members : he saw England. Ah ! shall the Dead
live again ?

The Breath Divine went forth over the morning hills Albion
rose

In anger, the wrath of God, breaking bright, flaming on all
sides around

His awful limbs. into the Heavens he walkèd, clothèd in flames
Loud thund'ring, with broad flashes of flaming lightning &
pillars

Of fire, speaking the Words of Eternity in Human Forms, in
direful

Revolutions of Action & Passion, thro' the Four Elements on
all sides

Surrounding his awful Members. Thou seest the Sun in
heavy clouds

Struggling to rise above the Mountains, in his burning hand
He takes his Bow, then chooses out his arrows of flaming gold.

Murmuring the Bowstring breathes with ardor, clouds roll
round the

Horns of the wide Bow, loud sounding winds sport on the
mountain brows.

Compelling Urizen to his Furrow & Tharmas to his Sheepfold
And Luvah to his Loom, Urthona he beheld, mighty, labour-
ing at

Page 95 9 Cp J 98 28-32 and Swedenborg, *Arcana Coelestia*,
§ 1641 'Of the converse of spirits in the Intermediate State' Spirits
converse with each other in the other life just as men do on earth, they
that are in good, with all familiarity of friendship and love—of which I have
frequently been a witness and thus they do in their own language by
which they express more in a minute than man can do in an hour For
their speech is the universal of all languages, by means of ideas, the
primitives of words'

10 The Elements are the Zoas see Index, Zoas, and J 12 45 note

11-18 Los is frequently associated with the Sun (cp B L iv 21 note)
and with the Divine Vision, Jesus, or the Divine Family appearing as
One Man This fact may explain the present passage

16-17 See Index, Zoas

17-18 See Index, Los, Note I.

His Anvil in the Great Spectre Los, unwearied labouring & weeping.

Therefore the Sons of Eden praise Urthona's Spectre in songs,
Because he kept the Divine Vision in time of trouble. 20

As the Sun & Moon lead forward the Visions of Heaven & Earth,

England, who is Britannia, enter'd Albion's bosom rejoicing,
Rejoicing in his indignation, adoring his wrathful rebuke.

She who adores not your frowns will only loathe your smiles.

[96] As the Sun & Moon lead forward the Visions of Heaven & Earth

England, who is Britannia, enter'd Albion's bosom rejoicing.

Then Jesus appear'd standing by Albion, as the Good Shepherd

By the lost Sheep that he hath found : & Albion knew that it
Was the Lord, the Universal Humanity ; & Albion saw his
Form 5

A Man, & they convers'd as Man with Man, in Ages of
Eternity.

And the Divine Appearance was the likeness & similitude of
Los.

Albion said : ' O Lord, what can I do ! my Selfhood cruel
Marches against thee, deceitful, from Sinai & from Edom 10
Into the Wilderness of Judah to meet thee in his pride.
I behold the Visions of my deadly Sleep of Six Thousand Years
Daz[z]ling around thy skirts like a Serpent of precious stones
& gold.

I know it is my Self, O my Divine Creator & Redeemer ! '

Jesus replied : ' Fear not, Albion ! unless I die thou canst not
live .

But if I die I shall arise again & thou with me. 15
This is Friendship & Brotherhood : without it Man Is Not.'

So Jesus spoke : the Covering Cherub coming on in darkness
Overshadow'd them ; & Jesus said : ' Thus do Men in Eternity,
One for another to put off by forgiveness every sin.'

19-20 These lines are repeated from J 30 14-15 Cp J 44 28-31

Page 96 7 See Index, Los, III

9-10 These places derive their significance from their association with
the wanderings in the desert, the 'wilderness of moral law'

11-12 Cp. M. 44 7-15

12 See Index, Serpent

13 The Self here is the Spectre See below, l 31 note

16 Cp J 45 4-15.

Albion reply'd : ' Cannot Man exist without Mysterious 20
Offering of Self for Another ? is this Friendship & Brother-
hood ?

I see thee in the likeness and similitude of Los my Friend.'

Jesus said : ' Wouldest thou love one who never died
For thee, or ever die for one who had not died for thee ?
And if God dieth not for Man, & giveth not himself 25
Eternally for Man, Man could not exist ; for Man is Love,
As God is Love : every kindness to another is a little Death
In the Divine Image, nor can Man exist but by Brotherhood.'

So saying the Cloud overshadowing divided them asunder.
Albion stood in terror, not for himself but for his Friend 30
Divine, & Self was lost in the contemplation of faith
And wonder at the Divine Mercy & at Los's sublime honour.

' Do I sleep amidst danger to Friends ! O my Cities & Counties,
Do you sleep ! rouse up, rouse up ! Eternal Death is abroad !'

So Albion spoke, & threw himself into the Furnaces of
affliction 35

All was a Vision, all a Dream · the Furnaces became
Fountains of Living Waters flowing from the Humanity Divine
And all the Cities of Albion rose from their Slumbers, and All
The Sons & Daughters of Albion on soft clouds Waking from
Sleep.

Soon all around remote the Heavens burnt with flaming fires,
And Urizen & Luvah & Tharmas & Urthona arose into 41
Albion's Bosom. Then Albion stood before Jesus in the Clouds
Of Heaven, Fourfold among the Visions of God in Eternity.

- [97] ' Awake, Awake, Jerusalem ! O lovely Emanation of Albion,
Awake, and overspread all Nations as in Ancient Time '
For lo ! the Night of Death is past and the Eternal Day
Appears upon our Hills. Awake, Jerusalem, and come away ! '
So spake the Vision of Albion, & in him so spake in my
hearing 5

23-28 See General Introduction, pp 96-97

29 The irregular structure of this sentence is confusing ' So saying '
clearly relates to Jesus the ' Cloud ' is the Covering Cherub (cp above,
ll 17-18), the source of division, the ' Eternal Death ' of l 34

30-43 Albion's recognition of the doctrine of ' Friendship ' is immediately
followed by Regeneration The narrow visions of Time and Space become
Visions of Eternity and Man reassumes his ancient Unity Cp F Z ix
823-841

31 The ' Self ' is the Selfhood or Spectre, the Reasoning Power and the
Punisher, whose belief in ' Experimental theory ' (cp J 52 note) and Moral
Law is the negation of the visionary doctrine here enunciated.

The Universal Father. Then Albion stretch'd his hand into
 Infinitude,
 And took his Bow. Fourfold the Vision: for bright beaming
 Urizen
 Lay'd his hand on the South & took a breathing Bow of
 carvèd Gold;
 Luvah his hand stretch'd to the East & bore a Silver Bow
 bright shining;
 Tharmas Westward a Bow of Brass pure flaming, richly
 wrought;
 Urthona Northward in thick storms a Bow of Iron, terrible
 thundering. 10

And the Bow is Male & Female, & the Quiver of the Arrows
 of Love
 Are the Children of his Bow; a Bow of Mercy & Loving-
 kindness, laying
 Open the hidden Heart in Wars of mutual Benevolence, Wars
 of Love.
 And the Hand of Man grasps firm between the Male & Female
 Loves. 15
 And he Clothèd himself in Bow & Arrows in awful state,
 Fourfold,
 In the midst of his Twenty-eight Cities, each with his Bow
 breathing

[98] Then each an Arrow flaming from his Quiver fitted carefully.
 They drew fourfold the unreprouable String, bending thro'
 the wide Heavens
 The hornèd Bow Fourfold loud sounding flew the flaming
 Arrow fourfold

Murmuring the Bowstring breathes with ardor. Clouds roll
 round the horns
 Of the wide Bow; loud sounding Winds sport on the Moun-
 tains' brows 5
 The Druid Spectre was Annihilate, loud thund'ring, rejoicing
 terrific, vanishing,

Page 97 7 Nothing can be discovered outside of the present passage,
 to throw light on this use of the Bow
 13-14 Cp J 9 17-19

I [Los] took the sighs & tears & bitter groans
 I lifted them into my Furnaces to form the spiritual sword
 That lays open the hidden heart

For the 'hidden heart' cp J 37 11-38 3.
 17 Cp J 30. 26 note

Fourfold Annihilation : & at the clangor of the Arrows of
Intellect
The innumerable Chariots of the Almighty appear'd in
Heaven,
And Bacon & Newton & Locke, & Milton & Shakspear &
Chaucer,
A Sun of blood red wrath surrounding heaven on all sides
around, 10
Glorious, incompreh[en]sible by Mortal Man : & each Chariot
was Sexual Twofold.

And every Man stood Fourfold ; each Four Faces had, One
to the West,
One toward the East, One to the South, One to the North :
the Horses Fourfold.
And the dim Chaos brighten'd beneath, above, around, Eyed
as the Peacock,
According to the Human Nerves of Sensation, the Four Rivers
of the Water of Life 15

South stood the Nerves of the Eye ; East in Rivers of bliss
the Nerves of the
Expansive Nostrils ; West flow'd the Parent Sense, the
Tongue ; North stood
The labyrinthine Ear : Circumscribing & Circumcising the
excrementitious
Husk & Covering into Vacuum evaporating, revealing the
lineaments of Man,
Driving outward the Body of Death in an Eternal Death &
Resurrection, 20
Awaking it to Life among the Flowers of Beulah, rejoicing in
Unity
In the Four Senses, in the Outline, the Circumference & Form
for ever
In Forgiveness of Sins which is Self Annihilation it is the
Covenant of Jehovah.

Page 98 9-11 Bacon, Newton, and Locke, in Man's unregenerate state
'the teachers of Atheism, Satan's doctrine' (Crabb Robinson), become in
the Resurrection Chariots of the Almighty, that is, apparently, vehicles
of the Holy Spirit The statement that 'each Chariot was Sexual Twofold'
is inexplicable in its present connexion For a like vision of the sun, as
'an innumerable company of the heavenly host crying. "Holy! Holy!
Holy is the Lord God Almighty!"' cp *Cat* 1810 *ad fin*

15-27 See Index, *Zoas*

21 Cp *F Z* vii. 237 note.

23 Cp *The Ghost of Abel*, 46-48.

The Four Living Creatures, Chariots of Humanity, Divine,
Incomprehensible,
In beautiful Paradises expand. ' These are the Four Rivers of
Paradise 25
And the Four Faces of Humanity fronting the Four Cardinal
Points
Of Heaven, going forward, forward irresistible from Eternity
to Eternity.

And they conversèd together in Visionary forms dramatic,
which bright
Redounded from their Tongues in thunderous majesty, in
Visions,
In new Expanses, creating exemplars of Memory and of
Intellect, 30
Creating Space, Creating Time, according to the wonders
Divine
Of Human Imagination throughout all the Three Regions
immense
Of Childhood, Manhood & Old Age · & the all tremendous
unfathomable Non Ens
Of Death was seen in regeneration terrific or complacent,
varying
According to the subject of discourse · & every Word & every
Character 35
Was Human according to the Expansion or Contraction, the
Translucence or

28 Cp J 95 9 note see also J 88 3-5 .

When in Eternity Man converses with Man they enter
Into each other's Bosom (which are Universes of delight)
In mutual interchange

Instances of these 'Emanative Visions' are the visions of mortal life, which when time is past, persist in the 'Outward Spheres of Visionary Space and Time' as 'exemplars of Memory and of Intellect', that their errors may be 'seen and avoided' Apparently identical in nature and purpose are the episodes of the Bible 'The Bible is fill'd with Imagination and Visions from End to End' (Stirr), and again 'I cannot conceive the Divinity of the Bible to consist in who they were written by or at what time, or in the historical evidence which may all be false in the eyes of one & true in the eyes of another, but in the Sentiments & Examples which, whether true or Parabolic, are equally useful as Examples given to us of the perverseness of some & of its subsequent evil, & the honesty of others & its consequent good This sense of the Bible is equally true to all & equally plain to all None can doubt of the impression he receives from a book of Examples' (Watson's *Apology*) Another instance is the parabolic vision given in 'Visionary form dramatic' in the 'Visions of Jehovah Elohim' in J, p 61

33 The Non Ens is the Chaos or Ulro . see Index, *Ulro*.

36 See Index, *Expansion*, &c.

Opakeness of Nervous fibres. Such was the variation of Time
 & Space
 Which vary according as the Organs of Perception vary : &
 they walkèd
 To & fro in Eternity as One Man, reflecting each in each &
 clearly seen
 And seeing, according to fitness & order And I heard
 Jehovah speak
 Terrific from his Holy Place, & saw the Words of the Mutual
 Covenant Divine
 On Chariots of gold & jewels with Living Creatures, starry
 & flaming
 With every Colour. Lion, Tyger, Horse, Elephant, Eagle,
 Dove, Fly, Worm,
 And the all wondrous Serpent clothèd in gems & rich array,
 Humanize
 In the Forgiveness of Sins according to thy Covenant,
 Jehovah ! They Cry .

40

45

' Where is the Covenant of Priam, the Moral Virtues of the
 Heathen ?
 Where is the Tree of Good & Evil that rooted beneath the
 cruel heel
 Of Albion's Spectre, the Patriarch Druid ? Where are all his
 Human Sacrifices
 For Sin in War & in the Druid Temples of the Accuser of Sin
 beneath
 The Oak Groves of Albion that cover'd the whole Earth
 beneath his Spectre ?
 Where are the Kingdoms of the World & all their glory that
 grew on Desolation,
 The Fruit of Albion's Poverty Tree, when the Triple Headed
 Gog-Magog Giant

50

38 Cp *Gates of Paradise* [from the Legends to the Plates], 1 (Clar Press,
 p 378)

The Sun's Light, when he unfolds it,
 Depends on the Organ that beholds it

Cp J 34 55-56

If Perceptive Organs vary, Objects of Perception seem to vary .
 If the Perceptive Organs close, their Objects seem to close also

46 Cp J 50 3 note

47-52 Cp J 28 13-19, and see Index, *Mundane Shell*, Note I ii For the
 explanation of the name 'Albion's Poverty Tree' (l. 52), cp F Z vii. 111-129
 52 Compare the descriptions of the Triple Form of Hand, the combined
 Spectre of Albion's Sons, J. 70 1-16. In J 74 30 Blake writes . 'Hyle is
 called Gog' It may be again noticed that the Sons of Albion have no
 apparent meaning beyond that of the generic symbol Spectre Hence they
 can be taken as equivalents

Of Albion Taxèd the Nations into Desolation & then gave the
Spectrous Oath ?'
Such is the Cry from all the Earth from the Living Creatures
of the Earth
And from the great City of Golgonooza in the Shadowy
Generation,
And from the Thirty-two Nations of the Earth among the
Living Creatures.

- [99] All Human Forms identified, even Tree, Metal, Earth, &
Stone; all
Human Forms identified, living, going forth & returning
wearied
Into the Planetary lives of Years, Months, Days & Hours;
reposing,
And then Awaking into his Bosom in the Life of Immortality.
And I heard the Name of their Emanations: they are namèd
Jerusalem.

The End of The Song
of Jerusalem.

53 For the Spectrous Oath cp *The Ghost of Abel*, ll 46-50

56 Cp J 72 32-44

Page 99 1-4 Nothing has been found to throw light on this doctrine
of an eternal cycle in existence The 'Forms identified' are the 'Eternal
Forms' of what appear to mortal sense-perception as discrete physical
entities. cp J 71 15-19.

APPENDIX

THE copy of *Jerusalem* in the Fitzwilliam Museum, printed from the original plates in 1832, after Blake's death, shows on its frontispiece three fragments of partially deleted text that are not visible in the copies printed by Blake himself. They are as follows.

(a) *above the arch :*

[T]here is a Void outside of Existence which if enter'd into
Englobes itself & becomes a Womb : such was Albion's Couch,
A pleasant Shadow of Repose call'd Albion's lovely Land.

His Sublime & Pathos become Two Rocks fix'd in the Earth 4
His Reason, his Spectrous Power, covers them above,
Jerusalem his Emanation is a . . ing beneath
O . .

. . Vision of Albion

R

(b) *written downwards on the right side of the doorway .*

. . . said Los
. . . Death for Albion's sake [[?]Ins]pired
The . . . gs of . . are not for ever : there is a Judgment

(c) *written in reverse along the right side of the arch :*

Every thing
has its
. . . O Spectres of the . . . g Dead

1-2 Cp M. 43 37-44 1

4 Cp J 90 11

ON HOMER'S POETRY ON VIRGIL

These notes are engraved on one side of a single plate ($4\frac{1}{2} \times 3\frac{1}{2}$), without date, but apparently belonging to the latest period, *c* 1820.

On Homer's Poetry

EVERY Poem must necessarily be a perfect Unity, but why Homer's is peculiarly so I cannot tell: he has told the story of Bellerophon, & omitted the Judgment of Paris, which is not only a part but a principal part of Homer's subject.

But when a Work has Unity, it is as much in a Part as in the Whole: the Torso is as much a Unity as the Laocoön.

As Unity is the cloke of folly, so Goodness is the cloke of knavery. Those who will have Unity exclusively in Homer come out with a Moral like a sting in the tail. Aristotle says Characters are either Good or Bad, now Goodness or Badness has nothing to do with Character: an Apple tree, a Pear tree, a Horse, a Lion, are Characters; but a Good Apple tree or a Bad is an Apple tree still a Horse is not more a Lion for being a Bad Horse; that is its Character its Goodness or Badness is another consideration.

It is the same with the Moral of a whole Poem as with the Moral Goodness of its parts Unity & Morality are secondary considerations & belong to Philosophy & not to Poetry, to Exception & not to Rule, to Accident & not to Substance the Ancients call'd it eating of the tree of good & evil.

The Classics! it is the Classics, & not Goths nor Monks, that Desolate Europe with Wars

On Virgil

SACRED Truth has pronounced that Greece & Rome, as Babylon & Egypt, so far from being parents of Arts & Sciences, as they pretend, were destroyers of all Art. Homer, Virgil & Ovid confirm this opinion, & make us reverence The Word of God, the only light of antiquity that remains unperturbed

On Virgil

by War. Virgil in the Eneid, Book vi., line 848,¹ says · ‘ Let others study Art. Rome has somewhat better to do, namely War & Dominion.’

Rome & Greece swept Art into their maw & destroy'd it a Warlike State never can produce Art. It will Rob & Plunder & accumulate into one place, & Translate & Copy & Buy & Sell & Criticise, but not Make. Grecian is Mathematic Form : Gothic is Living Form ²

Mathematic Form is Eternal in the Reasoning Memory ; ³
Living Form is Eternal Existence

¹ Virgil says] cp *Aeneid*, vi 847-853

Excudent alii spirantia mollius aera,
Credo equidem, vivos ducent de marmore vultus,
Orabunt causas melius, caelique meatus
Describent radio, et surgentia sidera dicent ;
Tu regere imperio populos, Romane, memento ,
Hae tibi erunt artes, pacisque imponere morem,
L'arcere subjectis, et debellare superbos

² Gothic Form] Cp *Can* 1810 · ‘ Multitudes are seen ascending from the Green fields of the blessed in which a Gothic Church is representative of true Art, Call'd Gothic in All Ages by those who Follow'd the Fashion, as that is call'd which is without Shape or Fashion’ Cp also the note engraved beneath the design known as ‘ Joseph of Arimathea among The Rocks of Albion’ ‘ Thus is One of the Gothic Artists who Built the Cathedrals in what we call the Dark Ages / Wandering about in sheep skins & goat skins, of whom the World was not worthy’

³ Mathematic Memory] The content of Mathematic Form is set forth in M 42 35-43 26 The statement that it is ‘ Eternal in the Reasoning Memory’ may refer either to its continuance even after the final Regeneration, as described in J 92 15-27, or to the illusion of absolute truth with which the ‘ Reasoning Power in Man’ invests it

THE LAOCOÖN

Collation . single print, line engraving, 10 $\frac{1}{2}$ x 9 $\frac{1}{8}$ inches. *Imprint*. Drawn and Engraved by William Blake *Without date, but belonging to Blake's latest period*

In the space surrounding the group Blake has written a number of disconnected aphorisms. These have been re-arranged as far as possible according to their subject-matter. The first section, nos 1-10, interprets the sculptured figures in terms of Blake's conception of the Creation and the Natural Man, as opposed to the Imagination, the Divine Body. Nos. 11-25 deal with art in its relation to Christianity, while nos. 26-31 show the opposition between art and Natural religion, identified with the influence of the ancients. 'To his half-trained apprehension Rome seemed mere violence and Greece mere philosophy' (Swinburne, *Essay*, p 144). Of the two remaining groups, the first (32-35) treats of 'artificial riches' in the same manner as M 27 31-38, while the second repeats characteristic criticisms of current morality

1. *Blake's interpretation of the group, engraved below the pedestal* : π & his two Sons, Satan & Adam, as they were copied from the Cherubim of Solomon's Temple by three Rhodians, & applied to Natural Fact, or History of Ilum.

2. *Above the father's head* : The Angel of the Divine Presence
 מלאך ה'

3. *To the left of the same* : $\phi\psi\chi\theta$.

4. He repented that he had made Adam (of the Female, the Adamah), & it grieved him at his heart

5. *About the serpent to the right* : Good, לילית , Satan's Wife, The Goddess Nature, is War & Misery, & Heroism a Miser

6. *About the serpent to the left* Evil.

1 π cp the next aphorism and F Z. viii 394 note Cp also D C 11, p 3 'The two Pictures of Nelson and Pitt are compositions of a mythological cast, similar to those Apotheoses of Persian, Hindoo, and Egyptian Antiquity which are still preserved on rude monuments, being copies of some stupendous originals now lost or perhaps buried till some happier age The Artist, having been taken in vision into the ancient republics, monarchies and patriarchates of Asia, has seen those wonderful originals called in the Sacred Scriptures the Cherubim, which were sculptured and painted on walls of Temples, Towers, Cities, Palaces, and erected in the highly cultivated states of Egypt, Moab, Edom, Aram, among the Rivers of Paradise, being the originals from which the Greeks and Hetrurians copied Hercules Farnese, Venus de Medicis, Apollo Belvedere and all the grand works of ancient art'

2 King Jehovah Cp M 6 27 note

3 Cp M 37 50 'Sihon is in Ophiucus', and cp. M 37 47 note

5 Lilith is here equivalent to the symbol 'Vala' see Index, *Vala*

The Laocoön

7. Good & Evil are Riches & Poverty, a Tree of Misery, propagating Generation & Death.

8. What can be Created Can be Destroyed. Adam is only The Natural Man, & not the Soul or Imagination.

9. The Eternal Body of Man is The Imagination, that is, God Himself, The Divine Body, *יְהוָה*, Jesus, we are his Members. It manifests itself in his Works of Art. (In Eternity All is Vision.)

10. All that we See is Vision, from Generated Organs gone as soon as come, Permanent in The Imagination, Consider'd as Nothing by the Natural Man.

11. The whole Business of Man Is The Arts & All Things Common.

12. Jesus & his Apostles & Disciples were all Artists. Their Works were destroy'd by the Seven Angels of the Seven Churches in Asia, Antichrist, Science.

13. Art is the Tree of Life. God is Jesus.

14. Science is the Tree of Death.

15. The Old & New Testaments are the Great Code of Art.

16. What we call Antique Gems are the Gems of Aaron's Breast Plate.

17. Hebrew Art is called Sin by the Deist Science

18. Prayer is the Study of Art, Praise is the Practise of Art. Fasting &c all relate to Art. The outward Ceremony is Antichrist.

19. Without Unceasing Practise nothing can be done. Practise is Art. If you leave off you are Lost.

20. A Poet, a Painter, a Musician, an Architect—the Man Or Woman who is not one of these is not a Christian.

21. The unproductive Man is not a Christian; much less the Destroyer

22. You must leave Fathers & Mothers & Houses & Lands if they stand in the way of Art.

23. Spiritual War: Israel deliver'd from Egypt is Art deliver'd from Nature & Imitation

24. Art can never exist without Naked Beauty displayed

25. No Secresy in Art.

26. The Gods of Greece & Egypt were Mathematical Diagrams. See Plato's Works

9 *יְהוָה* members] added, in parenthesis, to the right of the phrase 'God . . . Body'. Blake writes *יְהוָה*.

12 Science here denotes the whole body of error, metaphysical, moral, and aesthetic

20 Cp. M 24 55 note

26-28 Cp D C iii, quoted F Z ix 361 note and M 28 38 note.

The Laocoön

27. The Gods of Priam are the Cherubim of Moses & Solomon. The Hosts of Heaven.

28. Divine Union Deriding, And Denying Immediate Communion with God. The Spoilers say: 'Where are his Works That he did in the Wilderness? Lo! what are these? Whence came they? These are not the Works Of Egypt nor Babylon, Whose Gods are the Powers Of this World, Goddess Nature; Who first spoil & then destroy Imaginative Art; For their Glory is War and Dominion.'

29. Empire against Art. See Virgil's *Eneid* Lib. VI. v. 848.

30. Art Degraded, Imagination Denied, War Governed the Nations.

31. There are States in which all Visionary Men are accounted Mad Men: such are Greece & Rome, Such is Empire or Tax. See Luke Ch. 2 v. 1.

32. Christianity is Art & not Money Money is its Curse.

33. The True Christian Charity not dependent on Money (the life blood of Poor Families); that is, on Cæsar or Empire or Natural Religion: Money, which is The Great Satan or Reason, the Root of Good & Evil, In The Accusation of Sin.

34. Where any view of Money exists, Art cannot be carried on, but War only, by pretences to the Two Impossibilities, Chastity & Abstinence, Gods of the Heathen. Read Matthew C x, 9 & 10 v.

35. For every Pleasure Money is Useless.

36. Is not every Vice possible to Man described in the Bible openly?

37. All is not Sin that Satan calls so, All the Loves & Graces of Eternity.

38. If Morality was Christianity, Socrates was the Saviour.

29 Cp *On Virgil*, note 1.

30 Cp *M Preface*, note 1

35 Cp *M.* 27 31-38 and note

38 See General Introduction, section xvii *ad fin*

THE GHOST OF ABEL

Collation. 2 plates, relief engraving, about $4\frac{1}{8} \times 6\frac{1}{8}$ inches.
Colophon: 1822. W. Blake's Original Stereotype was 1788

It has been supposed that the earlier date mentioned in the Colophon is that of an earlier work on the subject, possibly suggested by Gesner's 'Death of Abel'. But the editor of the Clarendon Press edition of the *Poetical Works* believes that 'the reference to Blake's first stereotype probably refers to his earliest use of this process in the *Songs of Innocence*' (Clar Press, p. 341)

The Ghost of Abel is Blake's latest and, artistically, one of his most effective statements of the mystical Gospel of Jesus against the moralistic heresies of the 'Churches'. Its immediate occasion was the publication of Byron's 'Mystery', *Cain*, which may have suggested the form, as it certainly suggested the theme of Blake's work. The public outcry against *Cain*, on the grounds of its alleged blasphemy and atheism, would not be likely to influence Blake, who, perhaps chiefly on account of the general condemnation, would seem to have regarded Byron as belonging, spiritually, to his own party. So he hails him as Elijah, that is, as the 'spirit of prophecy' (J 44. 31) comprehending within himself 'all the prophetic characters' (*Cat.* 1810). But at the same time Blake urges a criticism of his own, that the author of *Cain* has been so far infected with the heresies of the 'Churches' as to identify the supreme being with the author of the curse laid upon the first fratricide. He therefore proceeds to show that the sentence was pronounced, not by Jehovah, but by Satan, the God of this world, a fallen Angel of the Divine Presence. Jehovah is 'Universal Brotherhood and Mercy', the spirit of Love and unconditional forgiveness of sins, Satan, the source of the moral law, exacts punishment for all offences.

The work is simple in style and treatment, and is almost entirely free from the distractions of uncouth symbolism. Like the *Laocoön* aphorisms, it shows how completely Blake, towards the end of his long spiritual pilgrimage, had found a resting-place in a re-interpretation of the fundamental Christian doctrines. The theme of the present work, the exaltation of the law of Forgiveness of Sins, seems always to have been the source of powerful inspiration for Blake, but, although some of the most notable passages in his maturer work deal with it, as, for example, the Vision of Mary and Joseph (J., p. 61) and the Magdalen episode in *The Everlasting Gospel*, none surpasses *The Ghost of Abel* in simple nobility of outlook and expression.

In the original autograph, text, names of speakers, and directions are all engraved in Blake's usual italic script.

The lower part of the second plate shows the body of Abel. From it issues a tormented human form, inscribed 'The Voice of Abel's Blood'

[1]

THE GHOST OF ABEL

A Revelation In the Visions of Jehovah

Seen by William Blake

To LORD BYRON in the Wilderness

What doest thou here, Elijah ?
Can a Poet doubt the Visions of Jehovah ? Nature has no
Outline,
but Imagination has. Nature has no Tune, but Imagination
has.
Nature has no Supernatural, & dissolves : Imagination is
Eternity.

*Scene. A rocky Country. Eve fainted over the dead body
of Abel, which lays near a Grave. Adam kneels by her. Jehovah
stands above.*

Jehovah. Adam !

Adam. I will not hear thee more, thou Spiritual Voice.
Is this Death ?

Jehovah. Adam !

Adam It is in vain. I will not hear thee
Henceforth. Is this thy Promise, that the Woman's
Seed
Should bruise the Serpent's head ? Is this the
Serpent ? Ah !
Seven times, O Eve ! thou hast fainted over the
Dead. Ah ! Ah !

5

The Ghost of Abel

Eve revives.

Eve. Is this the Promise of Jehovah ! O, it is all a vain
delusion,
Jehovah This Death & this Life & this Jehovah !
Woman, lift thine eyes !

A Voice is heard coming on.

Voice. O Earth, cover not thou my Blood ! cover not thou
my Blood !

Enter the Ghost of Abel

Eve Thou Visionary Phantasm, thou art not the real
Abel

Abel Among the Elohim, a Human Victim I wander.
I am their House, 10
Prince of the Air, & our dimensions compass Zenith
& Nadir.

Vain is thy Covenant, O Jehovah ! I am the Accuser
& Avenger
Of Blood O Earth, Cover not thou the Blood of
Abel

Jehovah. What Vengeance dost thou require ?

Abel. Life for Life ! Life for Life !

Jehovah He who shall take Cain's life must also Die, O Abel,
And who is he ? Adam, wilt thou, or Eve, thou do
this ? 16

Adam. It is all a Vain delusion of the all creative Imagina-
tion

Eve, come away, & let us not believe these vain
delusions

Abel is dead, & Cain slew him. We shall also Die
a Death,

And then—what then ? be as poor Abel, a Thought ;
or as 20

This ? O what shall I call thee, Form Divine,
Father of Mercies,

That appearest to my Spiritual Vision ? Eve, seest
thou also ?

Eve. I see him plainly with my Mind's Eye. I see also
Abel living,
Tho' terribly afflicted, as We also are ; yet Jehovah
sees him

The Ghost of Abel

[2] Alive & not Dead . were it not better to believe
 Vision 25
 With all our might & strength, tho' we are fallen
 & lost ?
Adam. Eve, thou hast spoken truly : let us kneel before his
 feet

They Kneel before Jehovah.

Abel. Are these the Sacrifices of Eternity, O Jehovah—
 a Broken Spirt
 And a Contrite Heart ? O, I cannot Forgive ! the
 Accuser hath
 Enter'd into Me as into his House, & I loathe thy
 Tabernacles 30
 As thou hast said, so is it come to pass. My desire
 is unto Cain,
 And He doth rule over Me , therefore My Soul in
 fumes of Blood
 Cries for Vengeance, Sacrifice on Sacrifice, Blood on
 Blood !
Jehovah Lo ! I have given you a Lamb for an Atonement
 instead
 Of the Transgressor, or no Flesh or Spirit could ever
 Live. 35
Abel Compellèd I cry ' O Earth, cover not the Blood of
 Abel ! '

*Abel sinks down into the Grave from which arises
 Satan Armed in glittering scales with a Crown & a
 Spear*

Satan. I will have Human Blood, & not the blood of Bulls
 or Goats
 And no Atonement O Jehovah ! the Elohim live
 on Sacrifice
 Of Men . hence I am God of Men, Thou Human,
 O Jehovah !
 By the Rock & Oak of the Druid, creeping Mistletoe
 & Thorn, 40
 Cain's City built with Human Blood, not Blood of
 Bulls & Goats,
 Thou shalt Thyself be Sacrificed to Me, Thy God,
 on Calvary.

The Ghost of Abel

Jehovah. Such is My Will, *Thunders*
That Thou Thyself go to Eternal Death
In Self Annihilation, even till Satan, Self-Subdu'd,
Put off Satan
Into the Bottomless Abyss, whose torment arises
for ever & ever. 45

On each side a Chorus of Angels, entering, Sing the following :

The Elohim of the Heathen Swore Vengeance for Sin. Then
Thou stood'st
Forth, O Elohim Jehovah, in the midst of the darkness of
the Oath, All Clothèd
In Thy Covenant of the Forgiveness of Sins. Death, O Holy !
Is this Brotherhood ?
The Elohim saw their Oath, Eternal Fire they rollèd apart,
trembling, over The
Mercy Seat, each in his station fixt in the Firmament by Peace,
Brotherhood and Love 50

The Curtain falls.

